

# THE ILLUSTRATED LONDON NEWS



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| ORAMA    | 20,000 | Oct. 29 | Nov. 4  | Nov. 6  |
| ORONSAY  | 20,000 | Nov. 12 | Nov. 18 | Nov. 20 |
| ORMONDE* | 15,000 | Dec. 10 | Dec. 16 | Dec. 18 |
| OTRANTO  | 20,000 | Jan. 7  | Jan. 13 | Jan. 15 |
| ORONTES  | 20,000 | Jan. 21 | Jan. 27 | Jan. 29 |

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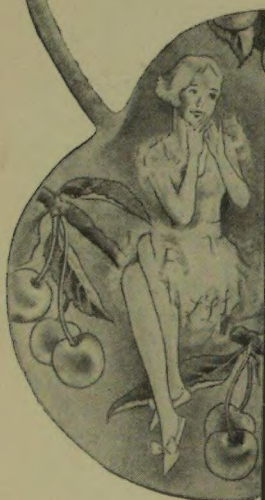
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afternoon bridge  
party are being  
forgotten in the  
deliciousness  
of a glass  
of GRANT'S  
MORELLA  
Cherry Brandy.

THE WHISPER — "What a  
wise hostess you are to mel-  
low the bridge party with  
Britain's Supreme Liqueur. As  
you know so well, GRANT'S  
MORELLA is outstanding in  
charm and quality amongst  
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and hostesses do as you do  
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Occasions for*

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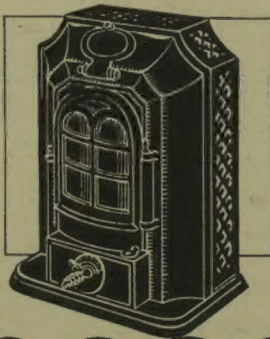
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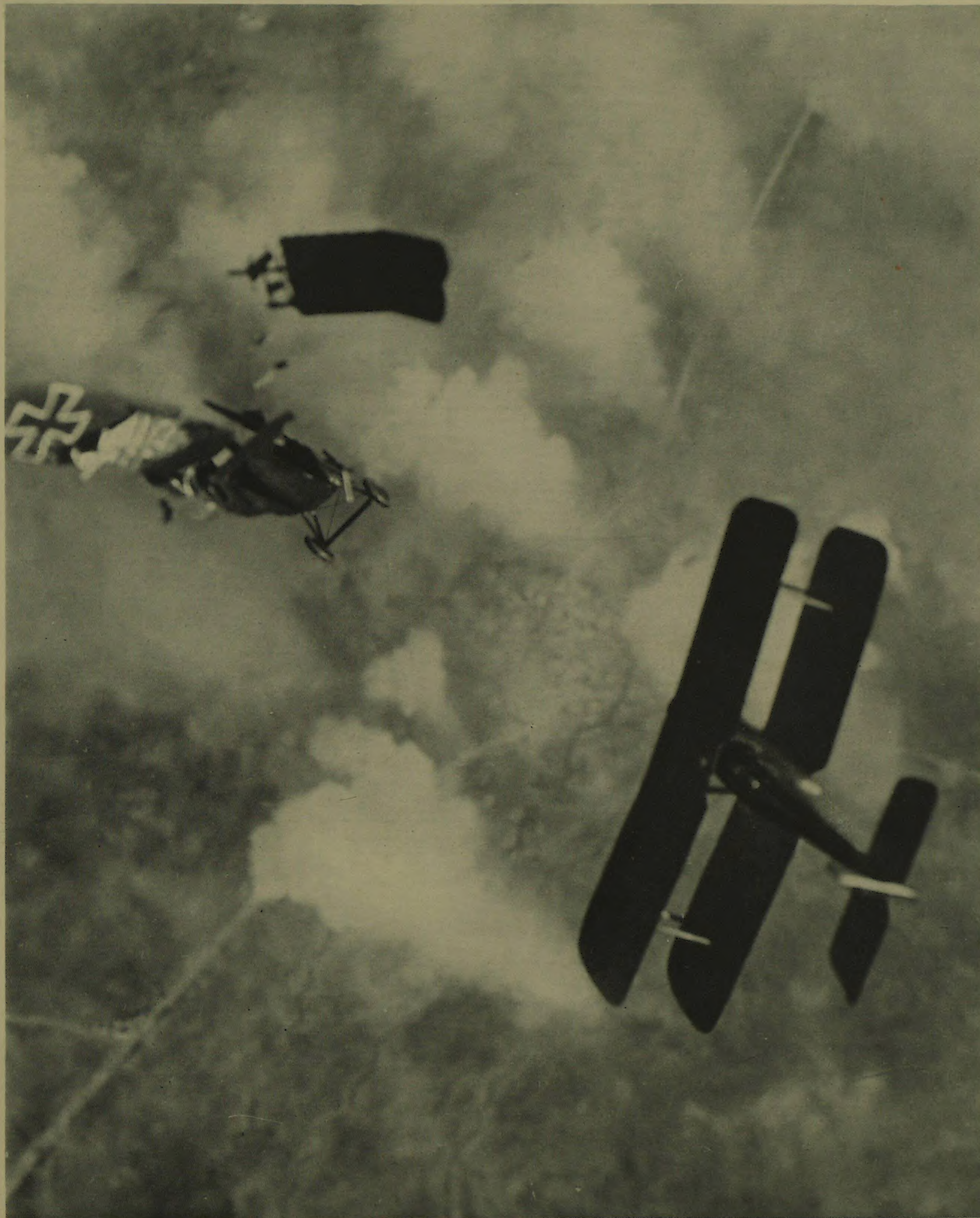
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# THE ILLUSTRATED LONDON NEWS

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SATURDAY, OCTOBER 8, 1932.



**THE MOST EXTRAORDINARY PHOTOGRAPHS EVER TAKEN OF AIR FIGHTS IN THE WAR.—NO. 1: "DONE FOR!"  
A GERMAN AEROPLANE BREAKING UP DURING A MID-AIR BATTLE, ITS WINGS FLUTTERING OFF.**

This photograph, and those on pages 535-6 and 537-8, were taken by a British pilot while he was actually engaged in fighting the enemy in the air during the Great War. An extract from his diary, describing this incident, is on "Our Notebook" page.—[PHOTOGRAPH FROM THE COCKBURN-LANGE COLLECTION. COPYRIGHT STRICTLY RESERVED.]





By G. K. CHESTERTON.

DURING a brief but enforced leisure which has lately befallen me I have read a great part of what was written and spoken on the subject of Sir Walter Scott, during the various celebrations of his Centenary. As a matter of course, much of it was highly eulogistic, perhaps rather too much as a matter of course. On the other hand, a great part of it had a very unnecessary air of apology, or a still more absurd air of patronage. Some of it was flatly crude and uncomprehending. One journalist not only announced jauntily that he could see nothing in the literary legend or authority of Walter Scott, but actually appealed against him to the authority of Mark Twain. This affects me very much in the same way as being told suddenly that Charlie Chaplin has never got much pleasure out of Homer. I have no idea, of course, of whether this is the case; Mr. Chaplin, for all I know, may be a Homeric scholar and a deep student of Scott; he may have better taste than Mark Twain. Mark Twain was certainly something of a man of genius in his own way; and so, for that matter, is Charlie Chaplin. But there is such a thing as artistic tradition and cultural grasp, and I should never have dreamed of expecting Mark Twain to understand the greatness of the Waverley Novels, any more than he understood the greatness of the Arthurian Romances. What he called The Yankee at the Court of King Arthur was, of course, a very clumsy version of King Arthur being tried in the court of the Yankee, and the findings of the court were about as conclusive as those of the court of Dayton, Tennessee.

Again, it may be true of Scott at the moment that he is neglected, upon a merely numerical estimate of readers; and the same, by this time, may very probably be true of Mark Twain. But that sort of calculation makes no difference to literary genius in the long run. There were also, of course, spirited defences; perhaps a little too much on the defensive. Mr. John Buchan stood resolutely with dirk and claymore before the shrine; but even in his excellent address one or two phrases suggested that he was not only defending a sanctity, but defending a secret. There was just a touch of that spirit with which the Scotsman sometimes seems to be almost forbidding the Englishman to understand Burns or to enjoy haggis. There is doubtless a truth in this tradition, for every writer who is really universal is also national; but Scott was not merely national, but very universal. Continental poets, like Goethe and Victor Hugo, would hardly have been themselves without Scott. Byron, perhaps the most Continental of all poets, would not have been himself without Scott. Scott made Scottish Romances, but he made European Romance.

I think the two points about Scott that are the most vivid and vital are now the most invisible. They are points naturally neglected in our time, but the defect is in our time and not in Scott. One concerns the fact that he wrote historical novels, in the sense of stories full of historical characters. The other concerns the fact that he was himself a historical character. He really tells us much more about his own age than about the previous ages. It is too often forgotten that his best books, like "The Antiquary," are actually about his own age. Some among the best are those very close to his own age, like "Rob Roy," or the admirable ending of "Guy Mannering." But there was something which Scott specially shared with his own epoch which he was always reading backwards into other epochs. It was not merely a vague thing that is called romance; it was also a very clear and classical thing that is called rhetoric. He was not an eighteenth-century man for nothing. He was, almost as much as he was anything, a great orator. It is one of the limitations of our own very limited time to sneer at oratory. But it is chiefly because our politicians cannot rise to it that our critics will not condescend to it. At the end of the eighteenth century there was a sort of glowing atmosphere of great speech, and in none more than in the

men of action. Nelson and Napoleon were really as rhetorical as Danton and Fox.

Now, Scott possessed this sort of eloquence in the very highest degree. It would be well worth while to make an anthology of the mere speeches out of Scott's novels and metrical romances. From the retort of the Saxon Franklin upon De Bracy to the curse of Meg Merrilees upon the Laird of Ellangowan, from the speech with which the crabbed Louis the Eleventh rises into dignity in the face of death to the rude refusal of Douglas in Tantallon to give his hand to Marmion, all the speeches are spirited and telling, considered as speeches, whatever they may be considered as writings. This is much of the error about the rhymed romances. They are not always poetry, but they are always literature. They are literature of that particular kind that

feudal traditions something on which his spirit truly fed; something without which the modern world is starving. He found the idea of Honour, which is the true energy in all militant eloquence. That a man should defend the dignity of his family, of his farm, of his lawful rank under the King, even of his mere name, of something at least that was larger than himself—this was the fire that Scott found still burning out of fourteenth-century feudalism and expressed in eighteenth-century oratory. Of all moral ideals it is the most neglected and misunderstood to-day. It is not strange that the eloquence which sprang from it is misunderstood and neglected also. We see that hollow gaping around us everywhere; in the fact that marriage is discussed as everything except what it is, a vow; or that property is discussed as everything except what it ought to be, an independence. But the modern world is not so happy in its oblivion of honour, or the eloquence that springs from honour, as to force us to believe in the permanent oblivion of Scott.

#### THE MOST EXTRAORDINARY PHOTOGRAPHS EVER TAKEN OF AIR FIGHTING IN THE WAR.

On our Front Page and on Pages 535-6 and 537-8, we reproduce most remarkable photographs of air fighting during the Great War. All were taken by a British pilot while he was actually in flight, engaging the enemy. The following extract from his diary describes the incident shown on our Front Page.

#### "DONE FOR!"

"**F**RIDAY.—Just a 'wee doch an' dorris this bra britch nicht' as old Bard would have said, for this carrion bird of prey celebrateth in humble and crude withal regal style, for I feel like a king. And who wouldn't, for just after lunch we did get us a corker of a picture. Nearly cost me my useless life, though, for the broken wing of the blighter's plane nearly barged into me. Just swerved in time to miss it by my eyelashes. We had special orders to pick off a Hun two-seater doing some pretty artillery work over near ———, and Len, Sol, Ferdo, and I went up for it. Robby couldn't go as his engine still out of commission. Climbed steadily and watched carefully for Huns overhead but to our surprise saw none. Got lot of attention from archie, though, they made it uncomfortable for a time. Len as usual picked up a lot of it. He certainly is the prize baby for absorbing hot steel, and never gets it in his tough hide, either. Couldn't find the Hun for a while, and circled high over spot where he was reported. Knew he must still be doing his little bit as we could see the shells dropping all round his objective. Too bad those nice, well-mannered German guns can't reach back as far as the Wing! Our batteries were doing something in exchange to divert their interest somewhat, so all in all they must have been having a lovely time downstairs. Ferdo finally found the blighter and we wandered over towards him. Still no sign of life from anyone overhead—seemed too good to be true—so Ferdo, Sol, Len and I went down on the Hun with the sun behind us. But old Boche saw us coming. I pulled up without firing and circled over him and could see Len trying to get him from above and Ferdo dancing around underneath. Archie had ceased to function, thank the Lord, and we could enjoy the scrap in peace. That L.V.G. pilot and his obs. were no novices, for every time Ferdo or Len would get into a good position he would kick her over and the obs. would squirt juice all over us. How long this state of affairs lasted can't say, but suddenly Hun nosed down and we followed. Ferdo cleared off for home as he had got a burst from Hun in his engine. We came down full engine on and could see obs. reaching over into pilot's cockpit, apparently try to pull him off the stick, so he must have been hit, as he was slumped forward. We were diving at terrific speed and I pressed the triggers—just for bonne chance. Whether or not I put any lead into him don't know, but just as I was shooting his wings suddenly collapsed and floated past me. He went down like a stone, lower wings flapping off and slowly fluttering down. Ferdo gets credit for that Hun as he managed a long burst into the centre section just before he nose-dived. Len's plane was riddled and he limped home with his oil pressure almost at zero. As we were too low for archie to bother us we managed to get home in peace. 'The end of a perfect day.'"



"THE TORCH OF PEACE" ON A GREAT WAR BATTLE FRONT: A REMARKABLE MEMORIAL UNVEILED AT NEUVILLE SAINT VAAST. This unique memorial was unveiled at Neuville Saint Vaast, on the Artois front, on Sunday, October 2. It stands near the French military cemetery at Lorette and the German military cemetery of the Maison Blanche. The hand, rising from a mass of ruins, is twenty-five feet high. The idea is to remind the present and future generations that the Torch of Peace must be kept for ever burning. The inaugural ceremony was performed by the Under-Secretary for Technical Education, and the torch was lit by M. Scapini, a Deputy who was blinded during the war.

expresses itself in direct and militant oratory; in the speech that lies nearest to action. The reply of the Lady of Ladies to the foes who hold her son as a hostage is almost doggerel considered as poetry; but it is direct and even deadly considered as oratory. Everything is apt and telling, from the sneer at Lord Dacre's courage to the abrupt turn of defiant invocation—

For the young heir of Branksome's line  
God be his aid and God be mine.

That is the sort of way that men like Danton and Fox did debate, through riots and revolutions that filled Scott's own epoch. And he was more of a man of his own epoch than he knew.

One thing he did find in the past not yet quite destroyed in the present, and it was his chief inspiration. He knew nothing of the religion of the past, and his notion of Gothic was more barbarous than that of any Goth. But he had extracted from his



## STOCKHOLM'S BRITISH WEEK: THE PRINCES' VISIT TO SWEDEN.



THE PRINCE OF WALES'S ARRIVAL IN STOCKHOLM: H.M. THE KING OF SWEDEN ACCOMPANYING HIS ROYAL GUEST FROM THE STATION.



THE ARRIVAL: THE PRINCE OF WALES SHAKING HANDS WITH PRINCESS INGRID—PRINCE GEORGE ON THE LEFT.



THE PRINCE PLAYS GOLF IN STOCKHOLM—AND TWO SMALL CADDIES ARGUE AS TO WHICH OF THEM SHALL HAVE THE HONOUR OF CARRYING HIS CLUBS.



MRS. CLARK KERR, WIFE OF THE BRITISH MINISTER IN SWEDEN, THE PRINCES' HOSTESS AT THE LEGATION.



BRITISH GOODS WELL SHOWN IN STOCKHOLM—WITH A PORTRAIT OF THE PRINCE: A CENTRUM DISPLAY.



AT THE RACES AT ULRIKS DAL: (L. TO R.) PRINCE CARL OF SWEDEN, PRINCESS INGRID, PRINCE GEORGE, THE CROWN PRINCESS OF SWEDEN, THE PRINCE OF WALES, AND THE CROWN PRINCE OF SWEDEN.

THE Prince of Wales and Prince George met at Malmö and thence went to Stockholm together. The Prince of Wales had travelled from Copenhagen by ferry train; Prince George had flown from London. They arrived in the Swedish capital on October 1; and it was arranged that they should be the guests of the King of Sweden for five days and then stay at the British Legation, with the British Minister, Mr. Archibald J. Clark Kerr, and his wife, who, it may be noted in passing, is a Chilean by birth and daughter of Señor Diaz-Salas. Stockholm was very British for the royal visit and organised a British Week, during which special displays of British and Swedish goods were to be seen in many of the bigger establishments. The King of Sweden made Prince George a Knight of the historic Order of the Seraphim. The Prince of Wales received the Order in 1923. As to our group, it may be added that Prince Carl is a brother of King Gustaf. Princess Ingrid is the Crown Prince's only daughter and is a grand-daughter of the Duke of Connaught.—[PHOTOGRAPH OF MRS. CLARK KERR BY HAL LINDEN.]



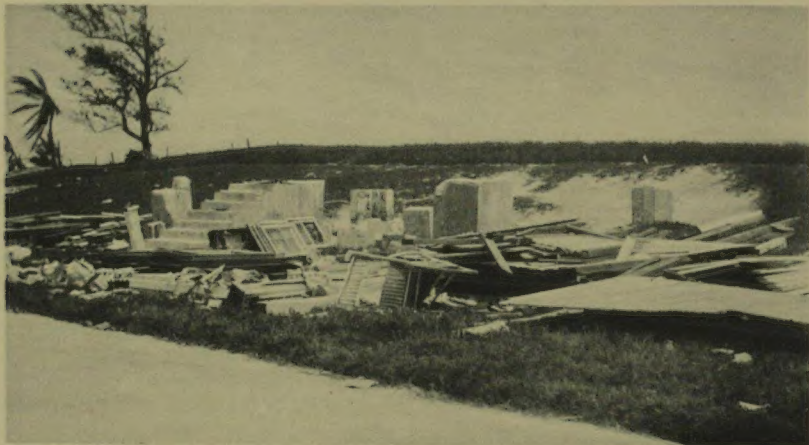
## THE HURRICANE IN THE BAHAMAS.



VISITED BY A TROPICAL HURRICANE WHICH PARTIALLY DEMOLISHED THE TOWN AND INFLICTED GREAT LOSS OF LIFE: A GENERAL VIEW OF THE WATER FRONT AT HOPETOWN, ON ABACO ISLAND.



EFFECTS OF THE HURRICANE ON ABACO ISLAND: THE GOVERNMENT RADIO STATION AT HOPETOWN LIFTED OFF ITS FOUNDATIONS, WHICH ARE SEEN IN THE FOREGROUND, AND THROWN BACK SEVERAL YARDS.



BUILDINGS WIPED OUT BY THE FORCE OF THE WIND, WHICH EXPERIENCED OBSERVERS DESCRIBED AS HAVING A VELOCITY MORE FURIOUS THAN ANYTHING THEY HAD KNOWN: REMAINS OF THE PUBLIC LIBRARY.



A GOVERNMENT SCHOOL AFTER THE HURRICANE HAD PASSED, WITH THE RUINS OF AN ANGLICAN CHURCH IN THE FOREGROUND: A DISASTER IN WHICH FOURTEEN LIVES WERE LOST AND SEVERAL TOWNS DEMOLISHED.

A disastrous hurricane swept the Bahamas on September 5. High winds were experienced over a wide area, and at Abaco, one of the largest of the islands, they reached an unprecedented velocity. Fourteen people are known to have perished in the storm, including five drowned by tidal wave at Riding Rock and Long Point, and over sixty were injured. The town of Green Turtle Cay was completely demolished, and little was left standing at Hopetown, where the above photographs were taken. Bluff Point and two other settlements were almost ruined. Nearly all the churches on the various settlements of Abaco were destroyed, and hundreds of people were left homeless. The Bahamas Government sent out a relief ship immediately after the storm to distribute supplies and medical aid to the distressed inhabitants. The Governor of the Colony, Captain the Hon. Bede Clifford, at once flew to Abaco on his return from New York, accompanied by a medical officer. The Hon. Mrs. Bede Clifford also visited the stricken area by air. On another page in this issue we illustrate the effects of a storm of tropical violence on the Riviera—a place, unlike the West Indies, not generally subject to such visitations.

## THE EARTHQUAKE IN MACEDONIA.

A severe earthquake shock, which lasted for a whole minute, caused great damage and loss of life in the Chalcidice on the night of September 26. Further shocks during the next few days increased the work of destruction, and were still adding to the damage on the night of October 2. More than 140 people were killed and over 400 injured. The villages of Stratoniki, Hierissos, Stageira (the birthplace of Aristotle), Neochorion, and others were completely destroyed; and the total estimated damage exceeded £227,000. The Greek Government took every possible measure for relief in the distressed area, and were aided in the work by the co-operation of the British Navy. Admiral Sir Ernie Chatfield, the Commander-in-Chief, Mediterranean Station, proceeded in H.M.S. "Queen Elizabeth" with all available ships from Mudros to the east coast of Chalcidice to give help. On the night of September 27 he arrived at Hierissos, only a few miles from where Xerxes cut his canal for his invasion of Greece. From there, damaged villages were located by searchlight, hospital equipment, foodstuffs, and surgical and medical stores were brought ashore, and medical assistance rendered to the injured. The British ships left Hierissos on October 2, when a British cargo steamer arrived with further supplies.



A DISASTER IN WHICH OVER 140 PEOPLE WERE KILLED AND SEVERAL VILLAGES ENTIRELY DESTROYED: SEARCHING THE RUINS OF HOUSES IN THE CHALCIDICE FOR CASUALTIES AND BELONGINGS.



THE COMPLETE WRECK OF A VILLAGE: EFFECTS OF AN EARTHQUAKE SHOCK WHICH DEVASTATED THE PENINSULA OF CHALCIDICE, IN MACEDONIA, AND WAS RECORDED ON THE SEISMOGRAPH AT KEW OBSERVATORY.



SOME OF THE CASUALTIES OF THE EARTHQUAKE: MACEDONIAN PEASANTS WITH THEIR DEAD—VICTIMS WHOM MEN FROM BRITISH WAR-SHIPS HELPED TO BURY, AFTER HASTENING FROM MUDROS TO TAKE PART IN RELIEF WORK.



# THE CAMERA AS RECORDER: PERSONAL NEWS BY PHOTOGRAPHY.



THE FINALISTS IN THE ENGLISH LADIES' GOLF CHAMPIONSHIP: MISS DIANA FISHWICK, THE WINNER (LEFT), AND MISS BERYL BROWN.

In the final of the English Ladies' Golf Championship, over thirty-six holes, Miss Diana Fishwick (North Foreland) beat Miss Beryl Brown (Formby) by five and four. In the semi-finals, Miss Fishwick beat Mrs. Cuedalla and Miss Brown beat Miss S. Bailey. Miss Fishwick was girl golf champion at sixteen, and British champion at nineteen, and she is the French champion. She is twenty-one.



PRESIDENT VON HINDENBURG SPENDING HIS EIGHTY-FIFTH BIRTHDAY IN BERLIN: THE SCENE AS HE LEFT THE PROTESTANT GARRISON CHURCH ON THE MORNING OF OCTOBER 2.

President von Hindenburg broke a habit of recent years by spending his eighty-fifth birthday in Berlin. On his return from attending a military service in the Protestant Garrison Church, he was much cheered, and later he had to appear many times at the Palace windows, in order to satisfy the thousands who were calling for him and singing "Deutschland über Alles."



THE AGA KHAN'S MOTHER VISITING ENGLAND: THE VEILED PRINCESS ALI SHAH, WHO IS EIGHTY-SIX, IN LONDON.

Princess Ali Shah is visiting England for the first time. She has journeyed from India chiefly to receive from the hands of the King-Emperor the insignia of the Order of the Crown of India, a decoration awarded to her in the last Birthday Honours list. Her grandson, Prince Ali Khan, has temporarily given up his London home for her and the suite accompanying her.



MR. JAMES MCNEILL IN LONDON AFTER HE HAD CEASED TO BE GOVERNOR-GENERAL OF THE IRISH FREE STATE.

On October 3, Mr. James McNeill was received by the King and took leave of his Majesty upon relinquishing the office of Governor-General of the Irish Free State. The relinquishment is a sequel to friction between Mr. de Valera and Mr. McNeill, who became Governor-General on the retirement of the late Mr. Tim Healy.



THE CROWN PRINCE WHO WAS A KING AT BUCKINGHAM PALACE FOR THE CHANGING OF THE GUARD: PRINCE MICHAEL OF RUMANIA WITH HIS MOTHER, PRINCESS HELENA, SEATED BEFORE THE SOVEREIGN'S ENTRANCE FOR THE CEREMONY.

As we noted in our last issue, the Crown Prince Michael of Rumania arrived at Dover on September 22, and was met by his mother, Princess Helena. Since then he has done a considerable amount of sight-seeing in and about London. It will be recalled that he was King of Rumania, under a Regency, from July 20, 1927, until June 8, 1930, when his father, who had previously renounced the succession, became King as Carol II. He is now Prince of Alba Julia. He was born on October 25, 1921.



BARON RUDOLF SLATIN (SLATIN PASHA), FRIEND OF GENERAL GORDON AND OF BRITAIN, WHO DIED ON OCTOBER 4.

Baron Rudolf von Slatin, an Austrian, went to the Sudan when he was twenty-two, and joined Gordon. After being in 30 battles, he was taken prisoner by the Mahdi and held as a slave for twelve years. The Mahdists forced him to go to Khartum, and after it had fallen, threw Gordon's head at his feet. Later, he escaped. He was 75.



THE RETIRING LORD MAYOR OF THE CITY OF LONDON AND THE LORD MAYOR-ELECT: ALDERMAN SIR MAURICE JENKS, BT. (LEFT), AND ALDERMAN SIR PERCY GREENAWAY ON THE DAY OF THE ELECTION.

As is customary, Michaelmas Day saw the election of the Lord Mayor of London for the ensuing civic year. Attendance at Divine service in the Church of St. Lawrence Jewry preceded the ceremonies in the Guildhall. The Livery elected Sir Percy Walter Greenaway, one of the retiring Sheriffs. Sir Percy, who is young for a Lord Mayor, being fifty-eight, is a partner in the firm of Daniel Greenaway and Sons, printers and stationers. He is an ardent golfer, shot, and angler. His wife shares his sporting tastes.



THE NEW SHERIFFS OF THE CITY OF LONDON: MR. ALDERMAN CHARLES H. COLLETT (LEFT), SENIOR SHERIFF, AND MR. W. LACON THRELFORD, THE FIRST NAVAL OFFICER TO BE A SHERIFF OF THE CITY OF LONDON.

Mr. Collett founded Collett's, Ltd., and until recently he was chairman and governing director. He is President of the City of London Retail Traders' Association. Mr. Lacon Threlford was with the Grand Fleet during the Great War. On the reverse of his badge of office is inscribed a message from Lord Jellicoe: "You served under me in the Grand Fleet, and I am delighted to know that you are the first Naval Officer to be Sheriff of the City of London. I wish you a very happy year of office."



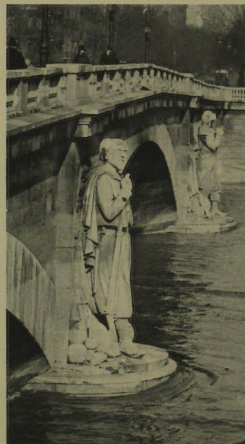


THE BROADCAST FROM THE "BATHYSPIRE" BELOW THE OCEAN'S SURFACE: (ABOVE) A WIRELESS OFFICIAL TESTING THE SURFACE APPARATUS; (BELOW) DR. WILLIAM BEEBE IN THE "BATHYSPIRE."

As described in our last issue, listeners-in throughout the U.S.A. on September 22 heard Dr. William Beebe describing his experiences as he was slowly lowered into the ocean in a "Bathyspire." He was submerged to below 2100 feet off Nantux Island, Bermuda—the greatest depth ever reached by man. A fish struck the quartz window of the "Bathyspire" and exploded in a mass of light. We illustrated previous descents in the "Bathyspire," and some of the marvels that Dr. Beebe saw from it, in April 1931.



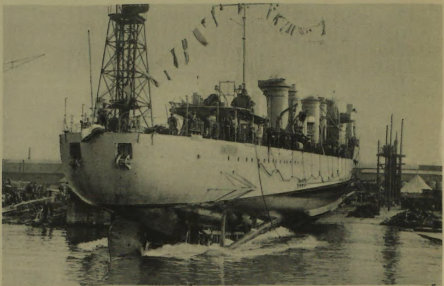
THE "SILENT SALESMAN" TAKES ON NEW DUTIES—AN AUTOMATIC MACHINE FOR ELECTRIC LIGHT BULBS. The "silent salesman" and the "automatic shop" are already familiar in this country, and have been used for marketing many products. We here illustrate an automatic salesman of electric light bulbs developed by a German company.



THE ZOUAVE ON THE PONT DE L'ALMA: A FARIAN FLOOD-GAUGE TO GO.

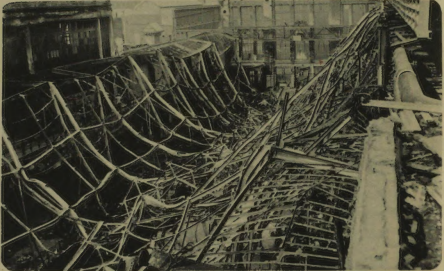
We illustrate here the figure of a Zouave on a pier of the Pont de l'Alma, in Paris, which is to be broken up because of the heightening of the bridge. The Zouave has long been famous as a rough flood-gauge of the Seine.

## A WINDOW ON THE WORLD:



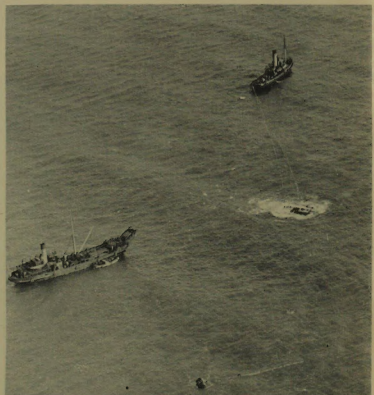
A NEW FRENCH DESTROYER LAUNCHED: THE "VAUQUELIN"; CLAIMED TO BE CAPABLE OF 40 KNOTS.

The destroyer "Vauquelin" was launched on September 29, at Dunkirk. M. Loygues, who was to have presided, excused himself, as the French Navy, was in mourning on account of the serious accident to the submarine "Perele." According to "Jane's Fighting Ships," the "Vauquelin" was planned to displace 2441 tons. Her maximum speed was to be 36 knots. According to another account, she is capable of 40 knots, and, therefore, is one of the fastest, if not the fastest, destroyer afloat.



THE FIRE AT THE BRUSSELS ELECTRICITY WORKS: WRECKAGE AFTER A CATASTROPHE WHICH THREATENED TO PLUNGE THE CITY INTO DARKNESS.

A serious accident occurred at the Brussels electricity works on September 28, when a turbine exploded and a whole machine-room caught fire as a result. Two workmen were seriously injured. In a few moments the fire became intense, and the shop was totally destroyed. The damage was estimated at 25,000,000 francs. The electricity works of neighbouring localities were consulted, and, together with some private works, made arrangements to provide the city with light.



THE LATEST UNSUCCESSFUL EFFORT TO RAISE "M2": A "CAMEL" THAT PARTED FROM THE WRECK PHOTOGRAPHED AS IT ROSE TO THE SURFACE. It was announced on September 28 that everything was ready for pumping operations to begin on "M2," the sixteen submarine. The air-cylinders were in position for and the attempt to raise her failed, however, as a gale sprang up, and, though the submarine was successfully held eighteen feet beneath the surface, a depth suit-

## HOME AND FOREIGN NEWS.



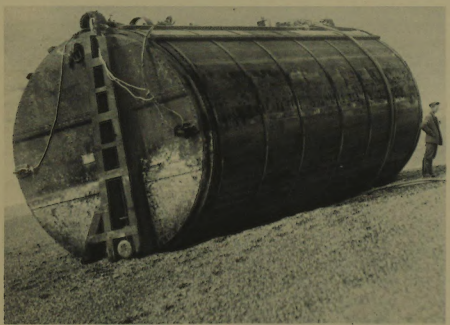
THE NEW BOROUGH OF HESTON: THE DUKE OF GLOUCESTER BEING PRESENTED WITH A CROMWELLIAN SWORD DURING THE CEREMONY.

His Royal Highness the Duke of Gloucester presented the new Middlesex Borough of Heston and Isleworth with its Charter of Incorporation on October 3. The ceremony took place by the Great West Road. A seventeenth-century report, with the nominal in the form of a lion's head, was presented to the Duke. It is inscribed "Hounslow Me Pect," and is probably one of those ordered in 1643 by Sir William Waller, Cromwell's general. It has a single-edged grooved blade and is hilted with brass at the hilt.



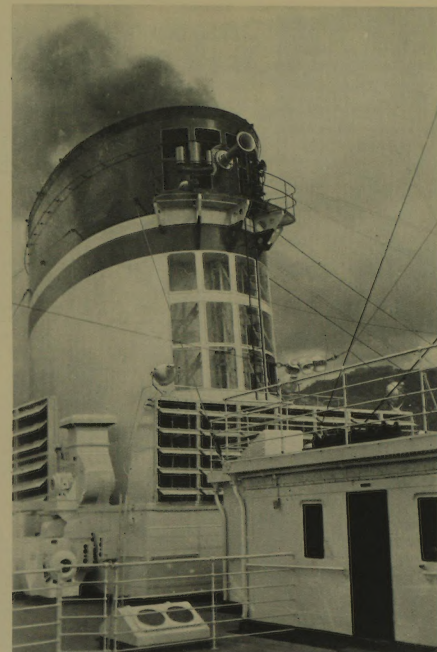
THE SECOND FIRE WITHIN A MONTH AT KEMPTON PARK RACECOURSE: THE MEMBERS' STAND, WHICH WAS COMPLETELY DESTROYED BY THE FLAMES.

On the night of September 28 a fire broke out at Kempton Park racecourse. Substantially completely destroyed the members' stand, the biggest of all the structures on the course, and did severe damage to the royal stand and to Tattersall's stand and the refreshment rooms beneath it. A previous fire took place on August 27, and since then the electric light to the racecourse had been cut off to avoid the possibility of fatigues. The flames, which rose to about 100 feet, were fortunately blown away from the big public stand.



THE "CAMEL" THAT BROKE ADRIFT FROM THE WRECK OF "M2" DURING ROUGH WEATHER: THE HUGE METAL CYLINDER WASHED ASHORE (COMPARED WITH A MAN).

for towing her into harbour, it was decided to fill with water the three canals, or pontoons, supporting her and to lower her to the bottom again. This was done, and the salvage fleet returned to harbour. During the following days heavy seas caused one of the three canals attached to the submarine to break away, and it was washed ashore later. The salvage operations are to be continued.



A "WIND-SCREENED" FUNNEL OF THE "REX": A REMARKABLE FEATURE OF THE NEW ITALIAN LINER, WHICH WAS DELAYED ON HER MAIDEN TRANSATLANTIC TRIP.

The new 50,000-ton Italian liner, "Rex," which is designed on so elaborate a scale that some of the state rooms have private verandahs, and onyx and marble, ebony and walnut, all play their share in the design, left Genoa on her maiden voyage to New York on September 27. She was expected to complete the crossing in six-and-a-half days. In the Mediterranean a mishap to the machinery occurred, but, after a delay at Gibraltar, the voyage was continued on October 2.



A YOUNG SEA-LION WHOSE MOTHER DIED FROM SWALLOWING A HANDKERCHIEF: "JENNY" BEING FED FROM A BABY'S MILK-BOTTLE.

"Jenny," the four-month-old sea-lion at the London Zoo, is now being brought up on the bottle, after the tragic death of its mother. A post-mortem examination of her body revealed that the intestines had been completely blocked by the remains of a handkerchief which had been accidentally swallowed. She had felt ill for some days before her death, not even displaying interest when the horn sounded to announce fish.



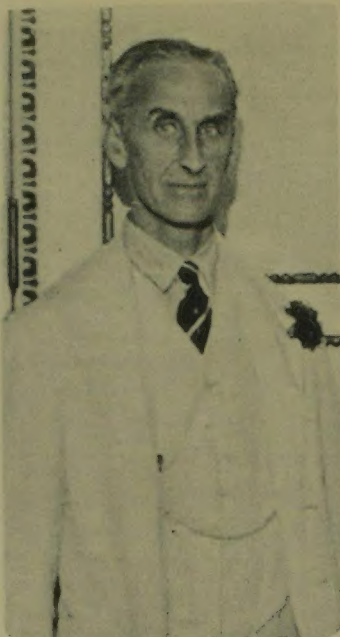
**LORD WOLVERTON.**

Racehorse owner and all-round sportsman. Died October 3; aged sixty-eight. Steward of the Jockey Club, 1913. Owner of Osboch, Ugly, and The Light Patrol. Was also interested in yachting and big-game hunting.

## PERSONALITIES OF THE WEEK:

**MR. NORMAN FORBES.**

The well-known actor. Died September 28, as the result of a motor accident. Younger brother of Sir Johnston Forbes-Robertson. Began his professional career under Phelps. A member of Irving's company.

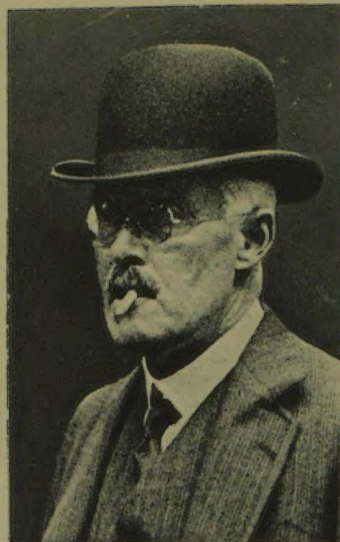
**LORD LYTTON.**

President of the Commission which issued its unanimous report on Manchuria on October 2. The report suggests the creation in Manchuria of a special régime which would maintain the sovereignty of China, while safeguarding the rights of Japan; and that it is not possible to organise peace by the disintegration of China.

## PEOPLE IN THE PUBLIC EYE.

**DR. G. C. ANDERSON.**

Deputy Medical Secretary of the British Medical Association since 1919. Appointed Medical Secretary, following the retirement of Dr. Alfred Cox. Surgeon Specialist to the 69th General Hospital in Egypt and Palestine in the war.

**THE DUKE OF ROXBURGHE.**

Died September 29; aged fifty-six. A.D.C. on the Colonial tour of the present King in 1901. Bearer of Queen Alexandra's crown at the Coronation of Edward VII., and St. Edward's Staff at the Coronation of King George.

**MAJOR W. ELIOT; NEW MINISTER  
OF AGRICULTURE.**

Besides having a military career, Major Eliot is a doctor of science, a doctor of laws, a bachelor of surgery, and a bachelor of medicine. He is M.P. (Conservative) for Kelvingrove, Glasgow, and has twice been Parliamentary Under-Secretary for Health for Scotland.

**SIR JOHN GILMOUR; THE NEW HOME  
SECRETARY.**

M.P. (Conservative), Pollok Division, Glasgow. Has been a Member of Parliament for twenty-two years. He served in the South African and in the Great War, and rose to be Lieutenant-Colonel. Secretary for Scotland, 1924; and Minister of Agriculture, 1931. Is fifty-six.

**SIR GODFREY COLLINS; THE NEW SECRETARY  
FOR SCOTLAND.**

After serving some time in the Navy, he retired and joined the firm of W. Collins and Sons, printers and publishers, of which he is managing director. After being a Junior Lord of the Treasury, he was appointed Chief Liberal Whip by Lord Oxford.

**MR. R. A. BUTLER.**

New Under-Secretary of State for India. Conservative M.P. for Saffron Walden since 1929. Has devoted much of his attention to agriculture. Parliamentary Private Secretary to Sir Samuel Hoare as Secretary for India.

**LORD PLYMOUTH.**

New Parliamentary Under-Secretary, Ministry of Colonies. A prominent Conservative. Parliamentary Under-Secretary for the Dominions, 1929. Parliamentary Secretary to the Minister of Transport, 1931. Is forty-three.

**MR. L. HORE-BELISHA.**

New Financial Secretary to the Treasury. Liberal M.P. for Devonport since 1923. Appointed Parliamentary Secretary to the Board of Trade last November. Prominent member of Liberal National Party.

**LT.-COL. C. M. HEADLAM.**

New Parliamentary Under-Secretary, the Ministry of Transport. M.P. for Barnard Castle, 1924. Parliamentary and Financial Secretary to the Admiralty, 1926. Formerly Parliamentary Secretary, the Ministry of Pensions. Conservative. Is fifty-six.

**MR. ERNEST BROWN.**

New Secretary for Mines. M.P. (Liberal) for Leith since 1927. M.P. (Rugby), 1923. Is a Baptist lay preacher and Brotherhood worker. Formerly Parliamentary Secretary, the Ministry of Health.

**DR. E. L. BURGIN.**

New Parliamentary Secretary, Board of Trade. Liberal M.P. for Luton, 1929. A member of the Liberal National Group. Formerly Principal and Director of Legal Studies to the Law Society. Served as Intelligence Officer during the War.

**AIR-MARSHAL SIR R. BROOKE-  
POPHAM.**

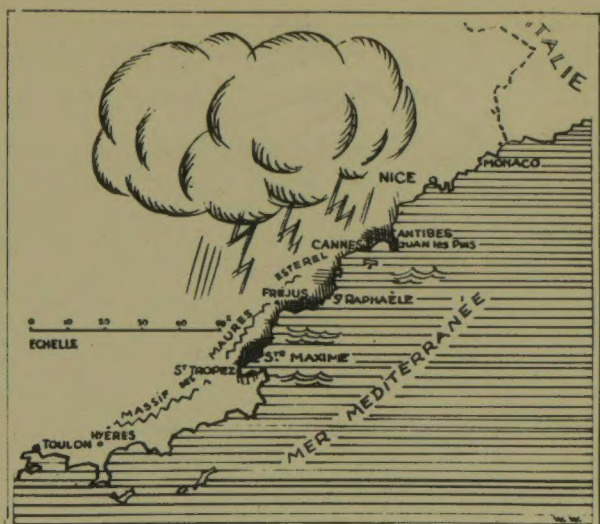
Commandant of the Imperial Defence College. Appointed Air Officer Commanding-in-Chief, Air Defence of Great Britain. Air Officer Commanding, Iraq Command, 1928.





THE LITTLE TOWN OF SAINTE MAXIME, WHICH SUFFERED MOST DAMAGE FROM THE STORM AND WHERE NEARLY 800 FAMILIES HAVE BEEN RENDERED HOMELESS: THE WRECKED CASINO.

## TIDAL WAVE HAVOC ON THE RIVIERA: A STORM OF UNIQUE VIOLENCE.



A MAP OF THE RIVIERA, THE SHADED PARTS INDICATING THE AREAS WHICH SUFFERED SEVERELY: THE SCENE OF A DISASTER HITHERTO UNKNOWN IN THOSE REGIONS.



AT SAINTE MAXIME, ON THE CÔTE DES MAURES: A MOTOR-CAR OVERTURNED BY THE FORCE OF THE TORNADO.



LEANING OVER OWING TO THE SUBSIDENCE OF ITS FOUNDATIONS: THE GOLFE JUAN LIGHTHOUSE.



THE EFFECTS OF A TIDAL WAVE ACCOMPANIED BY A WATER-SPOUT AND FOLLOWED BY FLOODS FROM THE MOUNTAINS: PART OF THE LITTLE TOWN OF FRÉJUS UNDER WATER.



STRUCK BY A TIDAL WAVE WHICH CARRIED AWAY THE BALLAST OF THE RAILWAY LINE AND OVERTURNED TRUCKS: THE WRECKED STATION AT SAINTE MAXIME.



A DISASTER IN WHICH SEVERAL LIVES WERE LOST AND DAMAGE AMOUNTED TO AN ESTIMATED TOTAL OF £400,000: HOUSES AND STREETS FLOODED AT GOLFE JUAN, ONE OF THE PLACES THAT SUFFERED MOST.

THE storm which devastated parts of the Riviera on September 28 and 29 was of a violence hitherto unknown on the smiling Côte d'Azur. The damage that it did was much increased by the accompanying tidal wave and subsequent floods from the mountains, and £400,000 was the total provisional estimate. Several lives were lost, but at the time of writing it was not known how many. The map which we reproduce above shows the regions most affected by the storm. Of them, Sainte Maxime, Cannes, and Golfe Juan were the worst sufferers. At Sainte Maxime nearly 800 families were rendered homeless, and some were rescued by boats from the roofs of their houses. It was reported that one peasant used his wardrobe as a raft and made his way on it nearly a mile from his house. Entire vineyards were buried under earth and rubbish, but the fine weather which followed the storm held out a hope of saving part of the vintages in the surrounding country. The casino at Sainte Maxime, which stood on the very edge of the shore, almost collapsed into the sea and will have to be rebuilt. Cannes was completely flooded for a time. Torrents of water poured down the Califorme, carried away walls, loose rocks, and stones, and deposited them in masses of mud along the Rue d'Antibes. The lighthouse at Golfe Juan, familiar to thousands of Riviera visitors, will probably have to be demolished, owing to the subsidence of its foundations.



DAMAGE AT SAINTE MAXIME: MOTOR-CARS DESTROYED NEAR THE SHORE, WHICH WAS SWEEPED BY A TIDAL WAVE; THE WRECKED CASINO VISIBLE BEYOND.



## NEW LIGHT ON THE ANCIENT SUMERIAN CIVILISATION:

EXCAVATIONS AT KHAFAJE OF A TEMPLE NEARLY 5000 YEARS OLD, CONTEMPORARY WITH THE ROYAL TOMBS AT UR.

By Dr. HENRY FRANKFORT, Field Director of the Iraq Expedition from the Oriental Institute of the University of Chicago.

(See Illustrations on three succeeding pages, numbered in sequence from this page to correspond with the Author's references.)



FIG. 1. A SCHEMATIC PLAN OF THE TEMPLE AT KHAFAJE: AN EARLY SUMERIAN BUILDING, SURROUNDED BY A STRONG ENCLOSURE WALL; WITH A SERIES OF ROOMS ROUND THE TEMPLE COURT, PROBABLY USED AS THE CITY STORE-HOUSES.

A strong wall, oval in shape and fortified with towers, surrounds the temple proper (left) and its court. The entrance gate in the west (right) is flanked by towers and has a gate chamber. The temple court is surrounded by a series of rooms, each containing different classes of objects—pottery in one, stonework in another, and so on. The rooms were probably, therefore, used as store-houses.

[The Oriental Institute of the University of Chicago, created and directed by Professor James Henry Breasted, is unique in that it is concerned with the Ancient Near East as a whole. And the twelve expeditions which it maintains in the field are deliberately distributed throughout the "Fertile Crescent," from the Nile to the Persian Gulf, in such a way that the correlation of their results may be expected to yield a maximum of insight into the earliest fully developed civilisations. The Iraq Expedition is a unit within the larger organisation, charged with exploring the valley of Euphrates and Tigris and the adjacent foothills of the Iranian Highlands. Three sites are already under excavation, and while the first reports are in the press, Dr. Henry Frankfort has consented to describe his discoveries in a series of three articles, of which this is the second. The first was published in our last week's issue.]

AT Khafaje we are finding private houses and temples of the period, which is best known from the Royal Tombs at Ur, and which we date just after 3000 B.C. The site is about twelve miles distant from Tell Asmar, and lies on the bank of the Diyala. Dr. C. Preusser was in charge of the work here during 1930-31, and Mr. P. Delougaz has succeeded him. The problems they have had to cope with are as extraordinary as the buildings discovered. These are constructed throughout of plano-convex bricks, difficult to recognise in any case, but here, moreover, denuded by the combined action of sun, rain, and wind to the lowest courses. The air photograph (Fig. 3) shows how flat the site is (the "shell craters" show the damage of illicit digging previous to our obtaining the concession). Our task was therefore to disentangle within a shallow layer of less than five feet remains which belonged, as we found, to at least three periods. Yet earlier remains lie below this, but to search for them is impossible before the evidence of the top layer, itself about 5000 years old, is salvaged. Fig. 4 shows how specially trained men clean brick by brick, a task made more difficult than it sounds by the peculiar shape of the bricks of this

period. Owing to the fact that they were merely sun-dried, and therefore not different in material either from the surrounding soil or from the mud mortar in which they were laid, it required two months of personal training by Mr. Delougaz and his assistants before we could rely upon a small number of men neither to cut walls away nor carve bricks out of mud where there were none. (An air-compressor, originally a paint-spray, proved extremely useful for this work.)

The results of our detailed investigations are even now continuing to come in, but we can give in Fig. 1 a schematic plan of the building. It combines several features which are as yet known to us only in different periods of the same building, but which were certainly present in every stage of its development in some form or other. A strong enclosure wall, oval in shape, fortified

with towers all along its course, surrounds an early Sumerian temple. The entrance gate in the west is flanked by projecting towers, and has a gate chamber, all of which features defend it well against attack. Passing through the gate, one enters the temple court, which is surrounded by a series of rooms. Traces of what may have been a colonnade and a basin of baked bricks lined with bitumen are no doubt connected with the ritual.

class for each room, pottery being found in one, stonework in another, and so on. And it seems likely, therefore, that they were stores, perhaps not only of the temple, but in a more general way of the community which lived at Khafaje. For we know that the Sumerians were anciently organised in temple communities; each man had to work for the unit to which he belonged, and from which he obtained his rations of food, tools for the communal work, etc. Thus the social organisation was centred in the temple and the magazines we are excavating.

As regards the objects themselves, there are, first of all, some of a perishable nature which the salty soil of Mesopotamia, in contrast with that of Egypt, generally does not preserve: baskets (Fig. 13), and numbers of sickle flints set in bitumen (Fig. 12), which, I think, have only been found loose in the soil before, not only in Mesopotamia, but also in Egypt. The wooden handles which contained bitumen and flints have decayed. Next we have a rich collection of statuary, of which Figs. 5 and 6 give only a small selection of those found by Dr. Preusser. The eyes are inlaid with shell, and the pupil was of lapis lazuli or of glazed faience ring-beads; lapis also served as inlay of the eyebrows. The nose of one of the figures was anciently broken and repaired by a piece dovetailed into the head, and then broken again—not inexplicable, if one considers the size of the Sumerian noses. The inlays were fixed with bitumen. The inlaid eyes of one of the female figures are not finished; the elaborate coiffures of the ladies deserve notice; they vary a

good deal, but the principle is throughout that one or more long pigtails are wound round the crown of the head. Quite apart stands the exceptional fine head of Fig. 10, found by Mr. Delougaz. It differs from the usual Sumerian statues, above all in its style; the soft and very sensitive modelling, which deliberately aims at a rendering of the flesh and bone as such (notice the muscles round the eyes and mouth), betrays an artistic mentality which is typical of the art of the succeeding period, that of the Dynasty of Sargon of Akkad, but not of the earlier Sumerian art. But we are, at Khafaje, in a region considerably to the north of those from which Sumerian remains have come hitherto, and it seems likely that the people who eventually came into power under the Dynasty of Akkad were already present in the region round modern Baghdad at an earlier date.

That nevertheless the civilisation of this period was homogeneous has never been shown in a more striking manner than we are now able to do in Fig. 14. This is a remarkable plaque in relief, found by Dr. Preusser, and completed in the picture by inserting in the left-hand bottom corner a small portion of a fragment found by Mr. Woolley at Ur, and now in the University Museum of Pennsylvania. It shows that in two places, more than 200 miles apart as the crow flies, the early Sumerian princes dedicated identical votive plaques in certain circumstances. We do not know whether the occasion was a religious or a political one, but it seems likely to be the latter. In the lowest frieze we see the king returning with his war-chariot (drawn by four horses), his javelins and battle-axes fixed to the quiver. In the row above we see the arrival of food and drink (notice



FIG. 2. THE ARCHÆOLOGIST IN CHARGE OF THE EXCAVATIONS AT KHAFAJE: MR. P. DELOUGAZ CLEANING THE BASE OF A STATUETTE WITH THE HELP OF COMPRESSED AIR.

Mr. Delougaz has now succeeded Dr. C. Preusser, who was in charge of the work at Khafaje during 1930-31. Compressed air is used not only in connection with the cleaning of objects found in the ruins, but in the work of laying bare the brick walls at Khafaje.

But of this we know as yet very little. The temple itself stands on a platform of mud brick. It is just possible that we may explain an inscribed mace-head to suggest that Inninni, the great Mother Goddess, was worshipped here. Another extremely interesting fact is the assortment of objects in the rooms round the temple court. They seem definitely to be of one

plagues in certain circumstances. We do not know whether the occasion was a religious or a political one, but it seems likely to be the latter. In the lowest frieze we see the king returning with his war-chariot (drawn by four horses), his javelins and battle-axes fixed to the quiver. In the row above we see the arrival of food and drink (notice

[Continued on page 552.]



## THE SUMERIAN TEMPLE AT KHAFAJE—NEARLY 5000 YEARS OLD.

ILLUSTRATIONS BY THE IRAQ EXPEDITION OF CHICAGO UNIVERSITY. BY COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR. (SEE HIS ARTICLE ON PAGE 526.)

ON the opposite page Dr. Henry Frankfort contributes his second illustrated article in the series of three in which he is describing the recent discoveries of the Iraq Expedition of Chicago University. His first article, which appeared in our last issue, dealt with the excavations at Tell Asmar, a site about twelve miles distant from that of Khafaje, illustrated here. The Khafaje excavations are mainly concerned with a temple of even greater antiquity than that at Tell Asmar; for it belongs to the period which is best known from the Royal Tombs at Ur, and which is dated just after 3000 B.C. To the many discoveries already made at Khafaje, all of which are contributing to our knowledge of the early Sumerian civilisation, others of even greater archaeological importance may well be added in the future. For still earlier remains are yet to be explored. "The air photograph" (Fig. 3), as Dr. Frankfort says in his article, "shows how flat the site is. Our task was, therefore, to disentangle within a shallow layer of less than five feet remains which belonged to at least three periods. Yet earlier remains lie below this." Fig. 4 should be compared with the plan opposite.



FIG. 3. AN AIR VIEW OF THE TEMPLE AT KHAFAJE, ABOUT 200 MILES FROM UR: (IN THE FOREGROUND) HOLES MADE BY NATIVE THIEVES IN SEARCH OF ANTIQUITIES BEFORE THE OFFICIAL EXCAVATIONS BEGAN; BEHIND THEM, THE FORTIFIED OVAL CONTAINING THE SUMERIAN TEMPLE; AND, IN THE BACKGROUND, THE EXPEDITION'S QUARTERS ON THE EDGE OF A CANAL. [Royal Air Force Official Photograph. Crown Copyright Reserved.]



FIG. 4. THE SLOW AND CAREFUL PROCESS OF EXCAVATING AT KHAFAJE; MEN CLEANING BRICK BY BRICK: A PHOTOGRAPH OF THE EASTERN END OF THE TEMPLE; SHOWING (IN FOREGROUND AND RIGHT) THE FORTIFIED WALL DENUDED TO ITS LOWEST COURSES, BUT SHOWING THE TOWERS; (BEYOND) ANOTHER STAGE IN THE TEMPLE'S HISTORY, WHEN IT WAS PERHAPS SURROUNDED BY TWO OVAL-SHAPED WALLS; INSIDE THIS, THE INNER WALL SURROUNDING THE TEMPLE COURT; AND FINALLY (TOP, RIGHT) THE LARGE BRICK PLATFORM ON WHICH THE TEMPLE STOOD.



## KHAFAJE STATUARY—WITH A REVELATORY "BEARDED PRIEST."

ILLUSTRATIONS BY THE IRAQ EXPEDITION FROM THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO, BY COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR. (SEE HIS ARTICLE ON PAGE 526.)



FIG. 5. STATUE HEADS FROM THE KHAFAJE TEMPLE RUINS SHOWN FULL-FACE; WITH EYES INLAID WITH SHELL AND LAPIS LAZULI, FIXED WITH BITUMEN: EVIDENCE OF RACIAL MIXTURE 3000 B.C.



FIG. 6. THE SAME STATUE HEADS IN PROFILE; SHOWING ELEMENTS OF THE MEDITERRANEAN RACE (TOP, RIGHT), AS WELL AS OF THE SHORT-HEADED, BIG-NOSED ARMENOID RACE OF THE MOUNTAINS.

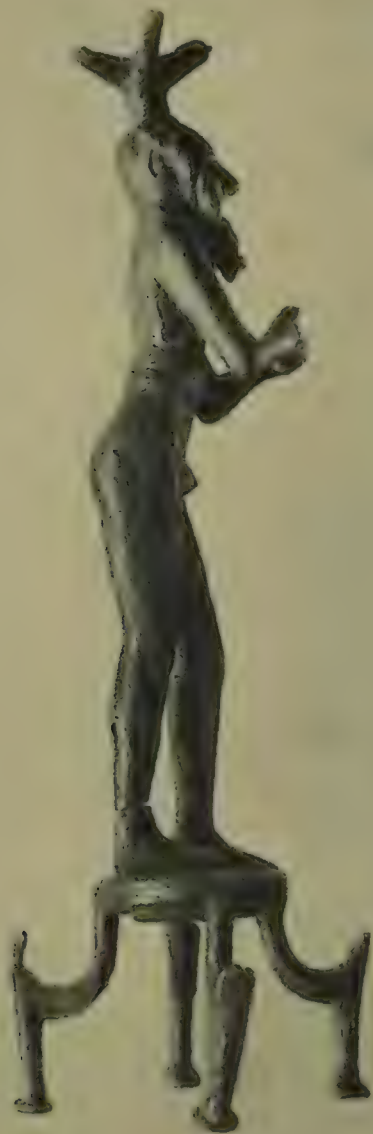


FIG. 7. A UNIQUE DISCOVERY, SINCE SUMERIAN PRIESTS, AS FAR AS IS KNOWN, ALWAYS SHAVED FACE, HEAD, AND BODY: A COPPER STATUE OF A BEARDED PRIEST WITH LONG SIDE LOCKS.



FIG. 8. THE BEARDED PRIEST AND TWO OTHER STATUETTES BEFORE CLEANING; THE PRIEST (RIGHT) OVER 20 INCHES HIGH WITH THE STAND.



FIG. 10. SHOWING QUALITIES OF STYLE TYPICAL OF THE SUCCEEDING AKKADIAN PERIOD: AN EXCEPTIONALLY FINE HEAD OF DARK STONE FOUND BY MR. DELOUGAZ AT KHAFAJE.



FIG. 9. THE BEARDED PRIEST, NAKED AS PRESCRIBED FOR APPROACHING THE GOD: EVIDENTLY A PIECE OF TEMPLE FURNITURE, CARRYING ON THE HEAD A SUPPORT FOR A BOWL OF INCENSE.

AS Dr. Frankfort explains in his article on page 526, the rooms surrounding the temple court at Khafaje each held a different class of objects—a circumstance which gave rise to the theory that they constituted the communal store-rooms. We can illustrate here only a small selection of the rich remains of statuary found in the rooms; but those illustrated are all of very special interest. From notes on the particular objects shown on this page, or from relevant extracts from Dr. Frankfort's article, we subjoin the following details not embodied in the titles to the illustrations: (Figs. 5 and 6) The nose of one of the figures was anciently broken and repaired by a piece dovetailed into the head, and then broken again—not inexplicable, if one

(Continued opposite.)

considers the size of the Sumerian noses.—(Figs. 7 and 9) This unique copper statue represents a priest in the attitude of adoration. It is cast in a closed mould (*à cire perdue*), while the stand is forged out of plates of copper. The statue as shown was cleaned in the laboratory of the Iraq Museum, Baghdad.—(Fig. 8) These three statues were discovered by Dr. Preusser, evidently hidden in a hurry when the temple was in danger of being captured; they were bundled together and buried underground.—(Fig. 10) This differs from the usual Sumerian statues, above all in its style. The soft and very sensitive modelling deliberately aims at a rendering of the flesh and bone as such (notice the muscles round the eyes and mouth).



# THE HORSE IN MESOPOTAMIA IN 3000 B.C.; AND OTHER KHAFAJE FINDS.

ILLUSTRATIONS BY THE IRAQ EXPEDITION FROM THE ORIENTAL INSTITUTE OF THE UNIVERSITY OF CHICAGO. BY COURTESY OF DR. HENRY FRANKFORT, FIELD DIRECTOR. (SEE HIS ARTICLE ON PAGE 526.)



FIG. 11. DEPICTING A FEAST; THE SERVANT IN THE MIDDLE BRINGING IN A PILE OF LOAVES AND A TIGRIS SALMON: A PLAQUE IN GREEN SLATE, MUCH MORE PRIMITIVE THAN THAT SHOWN IN FIG. 14. FOUND BY MR. DELOUGAZ.

THE plaque shown in Fig. 14, as Dr. Frankfort points out in his article on page 526, is of particular interest from two points of view. In the first place, it shows in the most striking manner the homogeneity of Sumerian civilisation 3000 B.C.; for the missing part of the plaque, in the lower left-hand corner, can be completed by inserting a small portion of a fragment found by Mr. Woolley at Ur, more than 200 miles away. "In two places the early Sumerian princes dedicated identical votive plaques in certain

(Continued below.)

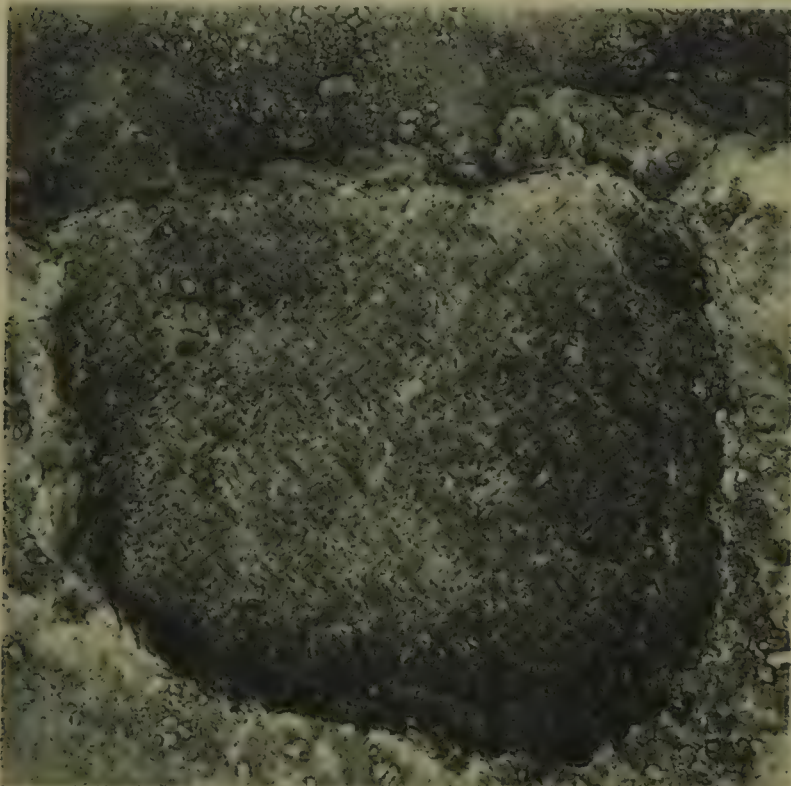


FIG. 13. A BASKET, PLAITED FROM SPLIT REEDS 5000 YEARS AGO, FOUND AT KHAFAJE: AN OBJECT OF PERISHABLE NATURE, SUCH AS THE MESOPOTAMIAN SOIL DOES NOT GENERALLY PRESERVE.



FIG. 12. FROM THE KHAFAJE STORE-ROOMS: FLINT SICKLES SET IN BITUMEN, THE WOODEN HANDLES HAVING DECAYED; UNDERNEATH, TRACES OF A WOODEN BOX WITH NAIL-HOLES; AND (INSET) FLINT ELEMENTS OF SICKLES.



FIG. 14. A REMARKABLE PLAQUE, COMPLETED BY INSERTING IN THE LEFT-HAND BOTTOM CORNER PART OF A FRAGMENT FOUND AT UR; THE HORSES (BOTTOM RIGHT) PROVING THEIR PRESENCE 1000 YEARS EARLIER THAN HAD BEEN GENERALLY SUPPOSED.

circumstances." Secondly, it proves the appearance of domesticated horses in Mesopotamia about a thousand years before they were generally supposed to have appeared. A note to the illustration adds: "Below we see the return of the king walking in front of his war chariot which is drawn by four horses; in the top register a feast is in progress, while in the middle the arrival of food and drink is depicted. The object is a votive plaque, probably dedicated in the temple to commemorate a victory of the local prince." It was found at Khafaje by Dr. Preusser, and is described in more detail in Dr. Frankfort's article.





# The World of the Kinema.

By MICHAEL ORME.



## "GRAND HOTEL" AND THE STAR SYSTEM.

"GRAND HOTEL," anticipated with an almost hysterical eagerness, and ushered in with all the trumpets of publicity, has come—and conquered. Its dazzling galaxy of "stars" has swept the kinematic heavens with the blinding effulgence of their names and personalities, and has proved the great box-office draw which originally dictated its constellation. So far, then, the much-vaunted American "star system" is triumphantly upheld. Whether, however, the eminently business-like policy of banding together half-a-dozen film favourites *pour épater les bourgeois* has resulted in securing an ideal cast for the adaptation of a world-famous novel is quite another matter. I would go even further, and question whether the English director, Mr. Edmund Goulding, is getting the full credit for an exceptionally good piece of productional work, overshadowed as he is by the public's pre-occupation with the stars, and hampered as he has been by the necessity for modulations of the author's intentions to suit his company. Now, Miss Vicki Baum's book, despite its melodramatic ingredients, is not lightly to be dismissed as a "best-seller." She is a keen psychologist, as well as an amazingly able story-teller. Her characters possess an inwardness, an emotional truth, that has engraved them indelibly on the reader's memory. Above all, the sublime and terrible indifference of that microcosmos within the polished confines of the Grand Hotel, where the tragedy of a night is swept through the revolving doors along with yesterday's rubbish, rises from her pages with compelling power as a definite entity. Mr. Goulding's realisation of this aspect of the book is complete and masterly. His fluent camera-work embraces with finely imaginative "shots" wide vistas of the hotel and all its traffic, stumbling, as it were, on its secrets, gathering together the handful of destinies which, impinging on each other with violent results, disturb the surface of hotel life less than a breath upon a mirror.

The story itself, springing from fortuitous encounter, advances coherently. The protagonists surge for a brief space into prominence, yet the curious impression of their unimportance, save only to themselves, persists. Or would persist, were it not for the "stars." For they are important people, creating an excitement by their mere presence *en masse*, even for the hardened film-goer. Herein lies their danger.

Gaigern, difficult to reconcile with the impulsiveness of the romantic hotel-thief. Mr. Wallace Beery's blustering business magnate comes very near to the mental picture evoked by the novelist, but is marred by a German accent that has no *raison d'être*. Miss Joan Crawford's Flaemm-

of honour, secures his freedom for the one night left to him. The boy spends it with his sweetheart, who discovers his secret. She keeps him prisoner—with her embraces, with bolt and bar. He breaks them all down—must he not leave at dawn? He keeps his word, and struggles back to headquarters, mortally wounded on the way. His body is brought home in the wake of the marching soldiers. The romance emerges with a lovely discretion from a rich and varied background: the swift impressionism of the Revolution; the catastrophe of a troop-train crashing through a demolished bridge; serene interiors and the enchanting play of light and shade; night and dawn on the mill-race, the lonely meres, the woods and fields. The acting is on a level with the direction—discreet, sincere, convincing, yet filling the eye with its plastic quality. It is good to see Miss Gerda Lundquist again. Her proud, relentless mother is drawn in a few firm strokes. The young lovers of Ingert Bjuggren and Björn Berglund are of the stuff that "stars" are made of.

## "MEN OF TO-MORROW."

If Miss Leontine Sagan had done no more than bring to the screen, as she has succeeded in doing, the beauty of Oxford, not only in the mellow dignity of its ancient walls, but in the spirit of youth—at play, at work, in rebellion against tradition—as it ebbs and flows within the college precincts, she would have earned our gratitude. "Men of To-morrow" (Plaza) opens auspiciously with grand camera-work sweeping through cloister and hall, catching the clean outline of tower against sky, and flashing into holiday gaiety on the river. Fresh, lively, and vigorous, the background of University life is brought into prominence with the *flair* for pictorial values that was conspicuous in Miss Sagan's brilliant "Mädchen in Uniform." Unlike the German film, however, the story breaks away from its moorings and drifts into the shallows of conventional romance. The struggling journalist, hasty marriage, a lucrative job for the young wife with *le fâcheux troisième* behind it, the husband down and out until a successful novel retrieves his fortunes, bring us back to the beaten track. The action loses its unity, and with it much of its strength. The university, as a dominating factor, recedes; nor does it regain its position through the reconciliation of hero and heroine within its portals, since that is merely a fictional device and not an inevitable solution. Fortunately, Miss Sagan's understanding of youthful *Sturm und Drang* is not defeated by the scenario's vacillations, and the interpretation remains interesting even when the picture grows episodic. If I can only single out Mr. Maurice Braddell and Miss Joan Gardner for their sensitive response to the emotional demands of their parts; Mr. Emlyn Williams for his delightful sense of humour, and for the deeper vein of wistful feeling he discovers; Mr. Charles Carson and Mr. Gerald Cooper, on the side of authority, for voicing the *pros* and *cons* of the college "system" with a pleasant tolerance; it is because the whole company, from leads to supers, is as excellent in its team-work as it is convincing in individual characterisation.



THE NEW HAROLD LLOYD FILM: THE GREAT COMEDIAN (LEFT) IN A DROLL SITUATION IN "MOVIE CRAZY"; WITH KENNETH THOMSON.

"Movie Crazy" was due for its first exhibition at the Carlton Theatre yesterday (October 7). In this film, Harold Lloyd plays the part of a movie-struck lad in a small town, who submits his photograph to a producer. By mistake, he encloses the portrait of a very handsome young man and is straightway invited to undergo a test. He sets off, but then everything goes wrong. His test has appalling results—he ruins the director's straw hat; he tries to cut out the leading man in the affections of the leading lady—but all comes right, and in the end Harold is taken on as a comedian.

chen, keen and intelligent, has the easy insolence of a woman of the world, rather than the easy virtue of a little typist with an eye to the main chance. The shattered doctor of Mr. Lewis Stone has been deposed from the lonely eminence of the eternal onlooker to mingle almost imperceptibly with the crowd. Finally, there is Miss Greta Garbo. Robbed—again for box-office reasons—of the Russian dancer's real tragedy, the waning of youth, she has found her own terms of expression, which successfully attune the emotional conflict of the original Grusinskaya to popular demands. With her fluctuating moods, her present perfect control of her voice, the rhythm and timing of her whole performance, Miss Garbo passes glamorously through a production which, judged on its merits as distinct from those of the book, achieves its purpose of first-class entertainment.

## "EN NATT."

The first Swedish talking-picture to be shown in London comes to the Academy Cinema on Oct. 16. "En Natt" ("One Night") was directed by Mr. Gustav Molander, whose memorable work for the silent screen—in particular, his adaptation of the Strindberg play "Sin"—established his reputation. The pictorial qualities of his earlier productions have survived the upheaval of sound, and are still conspicuous in his handling of the romantic drama written for the screen by Ragnar Hylton-Cavallius. In its economy of dialogue, its welding of kinematic ingredients—picture, movement, music, and speech—"En Natt" is supremely satisfying, a splendid example of a love-story brought to the screen with sincerity and without exaggeration. The picture opens with a ballad sung by a Russian peasant girl to her Swedish lover in an old water-mill; a simple song that sounds the

keynote of the story. For it tells of a maiden who loved a man so passionately that he returned to her from his grave, but had to leave at dawn, for—the pretty singer adds with a laugh—he was dead. For the sake of his sweetheart, the boy turns his back on his home, plunges into the Russian Revolution, re-crosses the Swedish border with the Russian troops, is captured, and sentenced to be shot at dawn. His brother, a lieutenant in the Swedish Army, relying on the boy's word



IN THE "MAD MASQUERADE," THE POWERFUL NEW FILM OF AMERICAN POLITICAL LIFE WHICH WAS PRESENTED RECENTLY AT THE EMPIRE: LIONEL BARRYMORE AS THE SENATOR WHO DENOUNCES CORRUPT POLITICAL INTERESTS AT WASHINGTON, ONLY TO FIND HIMSELF IN THE CLUTCH OF THOSE INTERESTS, THROUGH THE MEDIUM OF A FALSE WOMAN.

They are not—and through no fault of theirs—entirely subservient to their rôles. Yet their ensemble work is excellent. Do not believe that any one of them tries to "steal the picture." For all that, a certain subtlety of characterisation present in the book has escaped. Mr. Lionel Barrymore, more robust than the pitiful Kringlein of Vicki Baum's creation, discovers a vein of comedy of which the downtrodden clerk was wholly innocent, though, within its frame, his portrayal is consistent and impressive. His brother, John Barrymore, is a mature, deliberate Von



"EN NATT," A REMARKABLE SWEDISH FILM, WHICH IS TO BE PRESENTED AT THE ACADEMY ON OCTOBER 16: BJÖRN BERGLUND AS ARMAS, THE HERO, WITH THE HEROINE (INGERT BJUGGREN), WHO TRIES IN VAIN TO MAKE HIM BREAK HIS WORD.



## EVERYONE'S DOING IT BUT US!— CIVILIANS AND OFFICIALS TRAINING AGAINST GAS-ATTACK AND AERIAL BOMBING.



GERMANY, LIKE OTHER EUROPEAN NATIONS, TRAINS HER CIVIL POPULATION IN AIR-DEFENCE: ATTENDING "GASSED" VICTIMS IN A DEMONSTRATION AT POTSDAM.



REMOVING A VICTIM FROM A HOUSE "DESTROYED BY BOMBS": THE RED CROSS AT WORK IN GAS-MASKS IN THE POTSDAM DEMONSTRATIONS.



AIR-DEFENCE MANŒUVRES AT POTSDAM: MAKING A SMOKE-SCREEN OVER STRATEGIC POINTS.



THE EMERGENCY DETACHMENT CUT THEIR WAY THROUGH THE IRON GIRDERS OF A "BOMBED HOUSE" WITH OXY-ACETYLENE, TO GET AT WOUNDED INSIDE.



"GAS-ATTACK" DEMONSTRATIONS IN BERLIN: PUTTING DOWN CHEMICALS TO COUNTERACT POISONOUS FUMES.



THE CIVILIAN SIDE OF THE AIR-DEFENCE MANŒUVRES IN BERLIN: CYCLISTS GIVING WARNING OF AN AIR-RAID.

While none desires to be panicky, or to anticipate the terrors of another—and greater—war, it is interesting to note that a number of the bigger nations are not forgetting to train their civil populations as well as their officials against the possibility of air-attacks and gas-bombs—and that nothing of this nature has yet been initiated in this country. Obviously, everyone hopes that the Disarmament Conference will abolish chemical warfare and air-attacks on civil populations; but it is unwise to take that for granted, and some Power *might* treat an agreement as a "scrap of paper." Before the German demonstrations illustrated here, practice training in anti-aircraft defence took place at Charlottenburg, Berlin, in the summer. We gave photographs of this in our issue of July 9. Before that there were the anti-aircraft manoeuvres in East Prussia, and the demonstrations



ITALY PRACTISES AIR-DEFENCE: SPREADING ANTI-POISON-GAS CHEMICALS ABOUT THE DEFENCE MINISTRY AFTER THE RECENT SHAM AIR-ATTACKS ON ROME.

at Bremen, illustrated by us; while photographs in our issue of February 20 last showed how Russian workers are trained to wear gas-masks. France also is taking elaborate precautions, and in our issue of September 12, 1931, was illustrated a realistic gas-bomb raid, with treatment of casualties, staged at Nancy during French Air Manœuvres. Finally, we come to the manoeuvres held to test the vulnerability of Rome to air-attacks, which began on September 28. "The public," writes a correspondent of the "Times," "played its part well. Rome was efficiently darkened, and the obedience shown to the orders of the Defence was remarkable. The services of the Red Cross, the fire brigade, and other corps deputed to deal with emergency fires, gas-attacks, and casualties all worked with great precision."



# THE OLD MACCHIAVELLI.

BEING AN APPRECIATION OF  
"TALLEYRAND." By DUFF COOPER.\*

(PUBLISHED BY JONATHAN CAPE.)

IN the year 1830, an old man of seventy-six was the representative in London of a twice-restored French royal Government. This straggler of the Revolution, who had been summarily expelled from England thirty-six years before, was violently attacked in the House of Lords by a Lord Tomnoddy of peculiar unimportance. In the debate which followed, the Duke of Wellington—a person not given to facile panegyric—"had no hesitation in saying that in every one of the great transactions that took place at the Congress of Vienna and in every transaction in which he had been engaged with Prince de Talleyrand since, from the first to the last of them, no man could have conducted himself with more firmness and ability with regard to his own country or with more uprightness and honour in all his communications with the Ministers of other countries. They had heard a good deal of Prince de Talleyrand from many quarters; but he felt himself bound to declare it to be his sincere and conscientious belief that no man's public and private character had ever been so much belied as both the public and the private character of that illustrious individual had been."

This is but one among many pieces of contemporary evidence which support the view that Talleyrand was something other than the monster of perfidy and shame which all prominent Frenchmen became, to English eyes, during the emotions of the Napoleonic wars. No reputation was ever more in need of an impartial revaluation; and this it has received in full and just measure from the accomplished pen of Mr. Duff Cooper. Here, the reader is relieved to find, is no exercise in mere white-washing—a pastime which, of late years, has led to much expense of perverse ingenuity.

When Mr. Duff Cooper meets with the more sinister traits of Talleyrand's character, he, like Talleyrand himself, makes no attempt to glose them over. For example, he says no word in defence of Talleyrand's gross and habitual corruption, except that he never took a bribe for which he did not give value—indeed, there is evidence that he actually repaid bribes for which he found himself unable to give value. What this biographer has done is to show that Talleyrand was a man of right convictions and, within the exigencies of a peculiarly turbulent period, of consistent principle; a man, too, of far greater wisdom and foresight than most of his contemporaries, and, despite grave faults of the senses, a man of many attractive gifts. Mr. Duff Cooper has succeeded in making his thesis persuasive by means of an acute critical faculty and by a style which is impeccable in its clarity, balance, and freedom from all adulteration.

When Siéyès was asked what he did throughout the Revolution, he replied: "I lived." When posterity looked back on the part which Talleyrand played in all the bloody flux of France's long agony, posterity said: "He lived," and turned away in contempt from such a self-preserved. It has been assumed that it was impossible for any man to survive so many vicissitudes except at the cost of tergiversation on the most cynical scale, and Talleyrand has been continually held up to scorn as the Prince of Trimmers, the very Vicar of Bray of French history. And, indeed, the facts of his life are almost fabulous. From 1789 onwards, there was not a single capital event of his country's history in which he was not intimately concerned. The cause which he advocated frequently lost the day, and yet, with every change of circumstances and of government, he was to be found in a commanding position. There is not, so far as we know, any parallel to his political life-story in history; and, to the superficial judgment, he provides the world's masterpiece in the gentle arts of saving one's own skin and feathering one's own nest.

Nevertheless, nothing could be farther from the truth than Carlyle's blunt estimate of him as "a man living in falsehood, and on falsehood." Talleyrand may have lived on, or employed, falsehood when exigency demanded it; but he never lived *in* falsehood, but, rather, in a far

keener perception of the real truth of the political situation than any other of his countrymen. The paradox of Talleyrand was that he was a convinced moderate living in an age of convinced extremists. In all the crises of his life he stood for moderation, tolerance, and compromise. Behind this there was no idealism, and, indeed, it would be absurd to connect that word (so dangerous in politics) with Talleyrand: on the contrary, he seems to have embodied in his own person all that fundamental realism which we associate with the French outlook. It was part of his aristocratic composure—or, if you will, indolence!—that he found the moderate, tolerant attitude to be far more conducive to life, liberty, and the pursuit of happiness than any other; and he desired it not only for himself, but for his countrymen—and, for the matter of that, for Europe and for humanity.

And so, in a period of ferment, he repeatedly found himself in what later ages have considered a false position. He, the titular bishop who only once, and then for an immediate self-regarding reason, visited his diocese; the Prince of Benevento who never in his life was at Benevento; the accumulator throughout his career of richly rewarded sinecures; the courtier who spent on a single dinner-party or a single visit to the gaming-table more than the whole lifetime's earnings of Jacques Bonhomme: this man was himself the epitome of all those abuses of the *ancien régime* which led to the tumbril and the guillotine. It is probable that if he had had the choice, he

Mr. Duff Cooper's explanation is that Napoleon, consistently with his megalomania, persuaded himself that Talleyrand was an enemy scarcely worthy of his notice and certainly not worthy of his fear. It may be so; but it may also be that Napoleon had something of the uneasy awe of the plebeian for the aristocrat, and was never quite sure whether public opinion in France would tolerate the removal of such a symbolic figure as Talleyrand.

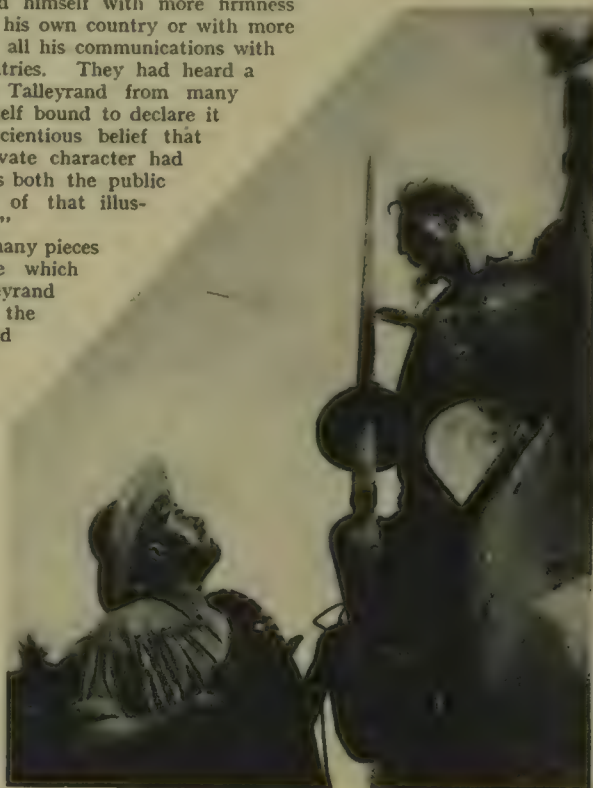
After this bitter experience of autocracy, what remained for France but limited monarchy? It is impossible to believe that Talleyrand had any great faith in, or respect for, the Bourbons; he certainly did not enjoy the favour of Louis XVIII.; but he believed that legitimism was the only safe anchorage for the French people. Always the moderate, he was determined that the restored French throne should be the seat of constitutional government, not of the old and ruinous absolutism. This he seemed to have achieved, but towards the end of his life the Ultras were steadily gaining the ascendant—with results which the world knows and which Talleyrand clearly foresaw. And there ends the story of unavailing effort. He was scarcely cold in his grave before all was to do again, and the veins of France had to be opened once more before her racked body found health.

Mr. Duff Cooper does not overstate the case for this remarkable man when he writes: "Not without reason did he claim that he never conspired except when the majority of his countrymen were involved in the conspiracy. Like France he responded to the ideals of 1789 and believed in the necessity of the Revolution; like France he abominated the Terror, made the best of the Directory, and welcomed Napoleon as a restorer of order and a harbinger of peace; like France he resented tyranny and grew tired of endless war, and so reconciled himself to the return of the Bourbons. When Charles X. proved impossible he turned rather wearily, but not without hope, to Louis-Philippe, and once again he reflected the mood of his country. Constitutional monarchy, the maintenance of order and liberty at home, peace in Europe, and the alliance with England, to these principles he was never false—and he believed that they were of greater importance than the Kings and Emperors, Directors and Demagogues, Peoples and Parliament that he served."

The "private character" of Talleyrand may be more difficult to defend than the Duke of Wellington's apology would suggest. We have referred to his rapacity in office. We are not convinced that his passion for play, though ardent, was a consuming vice. His relations with women were notorious, and, even by the standards of his age and his

circle, some of his liaisons are difficult to stomach. In his declining years, his companion was a woman forty years younger than himself: she was his niece (by marriage), and her mother before her had occupied the same relationship with Talleyrand. Yet it is not suggested that Talleyrand was ever heartless or ungenerous to any of his numerous mistresses; and in the reprobation which his contemporaries professed for his morals there may have been an element of envy that all the most beautiful and accomplished women of the age granted, and even offered, him their favours. The evidence is unanimous that, when he chose, he could be a man of quite irresistible charm, and those who came into his society to curse frequently stayed to bless. At a time and in a circle where conversation was the most highly cultivated of all the arts, friends and enemies alike

yielded the palm to his wit, his versatility, and his imperturbable self-possession. Whatever his defects, he lacked the small, mean qualities which are the most difficult to forgive. There is no evidence that he ever took a petty revenge or nursed a paltry resentment—not even in the case of Napoleon, for he had laid his plans against the Emperor long before the Emperor publicly humiliated him; indeed, he was capable of accepting rebuffs and indignities with equanimity. He is one of the most interesting characters in modern French history; and the fascination of his personality loses nothing at the hands of this judicious biographer. C. K. A.



THE MOST FAMOUS CHARACTERS IN SPANISH LITERATURE BROUGHT TO LIFE ON THE SCREEN: CHALIAPIN AS DON QUIXOTE AND GEORGE ROBEY AS SANCHE PANZA IN THE NEW FILM VERSION OF THE IMMORTAL SATIRE.

Cervantes' classic story will be presented in a new version when the film "Don Quixote" appears. This is now being made at Grasse under the famous German director, G. W. Pabst. M. Feodor Chaliapin, the great singer, is taking the hero's part; and the no less important Sancho Panza is being played by Mr. George Robey, who has grown a beard for the purpose. The film is being made after the scenario by Paul Morand. On this page we reproduce the first open-air "shots" that have been given to the Press.

would not have disturbed a state of things which suited him very well: but he perceived clearly that things were certain to disturb themselves, and so, throwing in his lot with the Revolution, he devoted his talents to what was undoubtedly the best interests of his country—especially peace with England, an aim for which he strove all his life. Proscribed by the Terror, he came back eminently qualified to serve his country well as Minister for Foreign Affairs to the Directory; but it needed no such acute observer as Talleyrand to perceive at a glance that there was no hope for France in the despicable government of the Directory. He therefore welcomed Napoleon: and there is no reason to believe that he would have been anything but faithful and useful to that master if the great opportunity of the First Consulate had been seized. But Napoleon soon fell a victim to megalomania, and from the moment that he made this fact finally clear by his disastrous Spanish policy, Talleyrand used every effort to overthrow him. This was treachery; but it was also courage, and in addition it was a service to France, to Europe, and to the world. Moreover, if it was treachery, it was so ill-concealed that it seems to lose the quality of treachery; and the marvel is that Napoleon, being perfectly well aware of it, suffered it to continue so openly.



MOUNTED ON ROZINANTE AND HANDLING THE FAMOUS SPEAR: FEODOR CHALIAPIN AS DON QUIXOTE.

Reproductions by Courtesy of "Vandor-Nelson Film."

\* "Talleyrand." By Duff Cooper. (Jonathan Cape; 12s. 6d. net.)



## A Throne for Queen Elizabeth: A Gem among English Antiques.

FROM THE ART TREASURES EXHIBITION, 1932, TO BE HELD UNDER THE AUSPICES OF "THE BRITISH ANTIQUE DEALERS ASSOCIATION," BY KIND PERMISSION OF MESSRS. CHRISTIE, MANSON AND WOODS, AT THEIR GREAT ROOMS, 3, KING STREET, ST. JAMES'S, LONDON, S.W.1.



AT THE GREAT ART TREASURES EXHIBITION: A MAGNIFICENT EMBROIDERED CANOPIED THRONE MADE FOR QUEEN ELIZABETH, WHO USED IT WHEN SHE VISITED KIMBERLEY HOUSE, NORFOLK, IN 1578.

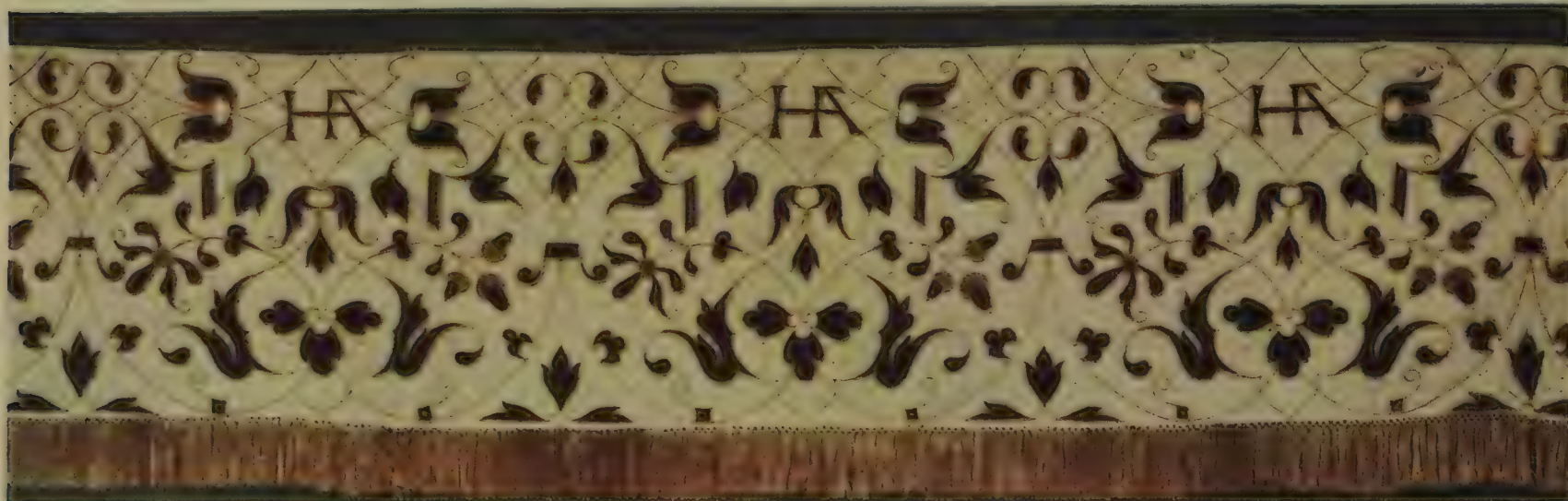
The Art Treasures Exhibition, 1932, includes this remarkable Elizabethan throne, exhibited by Acton Surgey, Ltd., and Mallett and Son. A preliminary account notes that paramount interest centres in the throne not only because of its beauty of design and exquisite English embroidered velvet of the sixteenth century, but because it is the only throne of its kind in existence known to have been made specially for Queen Elizabeth, who used it when she visited Sir Roger Wodehouse at Kimberley House, Norfolk, in 1578. The front and sides of the suspended

canopy are of ruby-red velvet. The triangular panels have foliated strapwork in which are introduced emblems such as the Tudor rose, eglantines, and leopard. The ceiling is also of ruby velvet, which is centred by an embossed rondel enclosing an escutcheon bearing the arms of Wodehouse quartering Corbet. At the back it hangs down to form a background for the head; on this is an achievement of the crest, supporters, and arms of the Wodehouse family and eight other intermarrying quarterings. The front of the seat is of red velvet.



# Regal English Embroidery: Gems of the Art Treasures Exhibition.

FROM THE ART TREASURES EXHIBITION, 1932, TO BE HELD UNDER THE AUSPICES OF "THE BRITISH ANTIQUE DEALERS ASSOCIATION," BY KIND PERMISSION OF MESSRS. CHRISTIE, MANSON AND WOODS, AT THEIR GREAT ROOMS, 3, KING STREET, ST. JAMES'S, LONDON, S.W.1.



INTRODUCING THE CYPHER OF KING HENRY VIII. AND ANNE BOLEYN—"H A": A VALANCE OF CREAM-COLOURED SILK WITH TUDOR BLACK VELVET EMBROIDERY.

This valance, like the one at the foot of the page, is of particular interest. It is of cream-coloured silk with Tudor black velvet embroidery of arabesque design,

introducing Henry the Eighth's and Anne Boleyn's cypher, "H A," and their symbolical *motif*. Both valances are exhibited by Acton Surgey, Ltd.



THE QUEEN'S JACKET: A RICH GARMENT WORN BY QUEEN ELIZABETH ON SEMI-STATE OCCASIONS AND TRADITIONALLY LEFT AT KIMBERLEY AFTER HER VISIT; GOLD-EMBROIDERED AND ACCOMPANIED BY A LACE SHIRT AND GLOVES—FRONT AND SIDE VIEWS OF A MAGNIFICENT SPECIMEN FROM THE KIMBERLEY COLLECTION.

This beautiful garment, exhibited at the Art Treasures Exhibition, 1932, by Acton Surgey, Ltd., is an unusually rich specimen from the Kimberley Collection. In the park at Kimberley Hall, Norfolk, are the remains of the earlier house in which Queen Elizabeth was entertained, and this dress was traditionally left by her as a compliment to the lady of the house. Such jackets and lace shirts were for semi-state occasions. The jacket, according to the catalogue of the Exhibition,

is embroidered with gold and silver in a scroll design upon a linen foundation. It has close sleeves with small shoulder pickadils opening right down the front seam and ending in "turn-up" cuffs at the wrists, which are lined with buttercup yellow satin. It is shaped into the waist, below which the skirts are fashioned to spread out by means of "clocks" (triangular gores). The fronts of the jacket are bordered with small eyelets to facilitate lacing across the opening.



A VALANCE DATING FROM ABOUT 1535: A BEAUTIFUL PIECE EMBROIDERED IN BLACK VELVET AND GOLD SILK, WITH AN ARABESQUE DESIGN INCORPORATING THE TUDOR ROSE, ACORN, AND EGLANTINES.

The Art Treasures Exhibition, at which all the objects illustrated on this page will appear, is to open on Wednesday, October 12, and continue until November 5, exclusive of Sundays. It will include a representative selection of all kinds of antique works of art of interest to the collector. Among the articles on view,

according to the preliminary notice, will be pictures and prints, old furniture, porcelain, pottery, tapestries, needlework, ivories, wood carvings, bronzes, enamels, arms, glass, coins and medals, musical instruments, old English and Continental silver, gold boxes, miniatures, *objets d'art*, and jewels.



The Most  
Extraordinary  
Photographs  
Ever Taken  
of  
Air Fighting  
in the War.  
No. 2.

THIS dramatic photograph—like that on our front page and that on pages 537 and 538—was taken by a British pilot while, in company with others, he was actually fighting the enemy in the air. His camera, which he secured from a wrecked German aeroplane, was fixed to the fuselage of his machine, and one snapshot of each particular aerial battle had to suffice him. Eventually, he was shot down and killed. The following extract from the diary he kept at the time concerns the photograph reproduced above: "Wednesday, C. Flight were ordered to keep a special watch over Bristol taking photos over ——. When they got there she was waiting and was soon on job. Not a Hun in sight so they climbed above her and watched, hoping for cushy job. Camels passed, dipped their wings, and disappeared off to the south. Suddenly they spotted Huns heading for Bristol in long fast dive, went down and in second air was full of planes around that Bristol. Jock got fat Hun and gave him burst long and sweet. Wash from his prop gave him a bad bump which probably saved him from getting hit as another Hun swept past him shooting long bursts. Jock can't describe what happened after first wild scramble, but they fought like dogs over bone, and bone was no dud fighter either. Says Bristol merchant could handle his 'bus beautifully as he manoeuvred to get away from Huns. They tried to keep them away from Bristol, and got one that he is sure of; Parrie got that one in flames. Jock must have sent one he popped down out of control as it was a yellow one and he didn't see it anymore. No-one else saw it go down so he is out of luck. Bristol suddenly disappeared, he caught sight of it in distance heading for our lines. Afterwards Huns dived away and they didn't follow. Just before they left they saw The Bard go down but he was under control and made nice landing, but was east of our lines. Picture a ripper, hot stuff. No end bucked. Got it when they were in first close mix-up, and looking at it it's marvel, no collisions. Moment later, Jock says, had spread out and fight was on. Mick is S.E. diving on top of picture. Jock says snap needs little retouching to sharpen some of them, but not much. Personally, I think it's wonderful as it is."

FROM THE COCKBURN-  
LANGRISH COLLECTION.  
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A "DOG FIGHT" PHOTOGRAPHED BY A BRITISH PILOT TAKING PART IN IT: OUR MACHINES IN ACTION AGAINST GERMANS—"IN FIRST CLOSE MIX-UP."





THE WHITE WALLS OF OLD ENGLAND PHOTOGRAPHED FROM FRANCE: THE CLIFFS OF DOVER FROM CAPE GRIS-NEZ, NEARLY TWENTY MILES ACROSS THE CHANNEL, AN "INFRA-RED" PANORAMIC VIEW COVERING THE COAST FROM SHAKESPEARE CLIFF TO ST. MARGARET'S BAY.

Readers of "The Illustrated London News" will remember that we have published from time to time a number of remarkable photographs made by the infra-red long-focus lens method. Not the least of these was one showing the French coast from Dover. Here is a companion—the English coast from France; to be precise, from a point near the lighthouse at Cape Gris-Nez. This also was taken by the

"Times"—with the aid of an infra-red photographic plate and filter and a long-focus lens. It shows part of the French coast in the foreground; the Channel (foreshortened by the long-focus lens); and a stretch of the English coast from Shakespeare Cliff to St. Margaret's Bay, including the Admiralty Harbour at Dover and Dover Castle. For those still unfamiliar with long-focus infra-red photography, we add

the following: The infra-red plate and filter make it possible to photograph objects which are invisible, or almost invisible, to the naked eye; for the infra-red ray will triumph over indifferent visibility in the most extraordinary manner. To quote a note we gave recently: "A paradox ensues by the use of an infra-red photographic plate and filter, for, although it is impossible to see the 'picture' on the

focussing screen (as ordinary light is cut off by the infra-red filter placed close to the lens), the filter passes infra-red rays to the sensitive plate, and thus registers the scene, and, moreover, reveals it with detail greater than that observable by human eyes looking at the original." It should be recalled, further, that a peculiarity of infra-red photography is that foliage appears snow-white in the photograph.



**The Most  
Extraordinary  
Photographs  
Ever Taken  
of  
Air Fighting  
in the War.  
No. 3.**

THE third of our series of photographs of aerial combats during the Great War is at least as amazing as its fellows. (See our front page and pages 535 and 536). As was the case with the others, it was taken by a British pilot while he was actually engaged with the enemy in the air. The scene illustrated by this picture is thus described in his diary: "Sunday. God! What a sight! Can still hear crash of impact. Scrap started over Bristol which was doing shoot over near ——. We were above Bristol when Fokkers hove in sight, and without waiting to see what was what dived on Bristol. All got there together, and for second air was tight jumble of wings and tails. Impossible to try to hit anything, to get out for air and flying room was first thing. When I finally did get on a Hun's tail and press the triggers I saw the Bristol out of the corner of my eye swerve past me and then an awful rending crash. Looked back and saw the two planes locked in a death grip, and as I kicked over to avoid another Hun's fire saw both of them go down breaking apart. Scrim didn't see it actually happen but saw it going down afterwards. He said he had shot a Hun, got a good burst into his cockpit, but Hun didn't go down, seemed to nose up and then dive as if under control. More than likely Hun Scrim hit was either killed outright or knocked unconscious and plane was flying wild when it crashed into the Bristol. No one will ever know. The Admiral wild about the picture, danced around in his excitement. Bucked about it myself. (Gives you something to think about when its all over!)"

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LANGHEIM COLLECTION.

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"COLLISION IN MID-AIR": A PHOTOGRAPH TAKEN BY A BRITISH PILOT FLYING CLOSE BY: "SAW THE TWO PLANES LOCKED IN A DEATH GRIP."



# The Great Treasure of the Diploma Gallery of the R.A.

REPRODUCED FROM THE ORIGINAL IN THE DIPLOMA GALLERY, ROYAL ACADEMY OF ARTS, BURLINGTON HOUSE, BY COURTESY OF THE PRESIDENT AND MEMBERS OF THE ROYAL ACADEMY.



BY LEONARDO DA VINCI: A CARTOON OF "THE HOLY FAMILY", DRAWN BEFORE 1500 FOR LOUIS XII. OF FRANCE, TO WHOM, HOWEVER, IT WAS NEVER SENT.

This remarkable cartoon by Leonardo da Vinci (1452—1519) is in the Diploma Gallery of the Royal Academy, in Burlington House. The official description is: "The Holy Family' (The Virgin, St. Anne, and Two Children)—Cartoon. Drawn at Milan before 1500 A.D. for Louis XII. of France, to whom, however, it was never sent. After passing through several hands it became the property of the Royal Academy at a date prior to 23rd March, 1791. Black chalk on paper, 55 in. by 40 in." In 1930, the President and Members of the Royal Academy lent it for the Exhibition of Italian Art in

Burlington House. It was then described as follows: "Cartoon for the Virgin and Child and St. Anne. Black chalk on brown paper heightened with white. 4 ft. 6½ in. by 3 ft. 3½ in. Earlier than the composition of the same subject in the Louvre, the cartoon for which was exhibited in the convent of Sta. Annunziata at Florence in 1501. The present may be the cartoon mentioned by Lomazzo as having been in France and afterwards in the possession of Aurelio Luini. A picture by Bernardino Luini, based on it, is in the Ambrosiana, Milan."—[Copyright Reserved.]



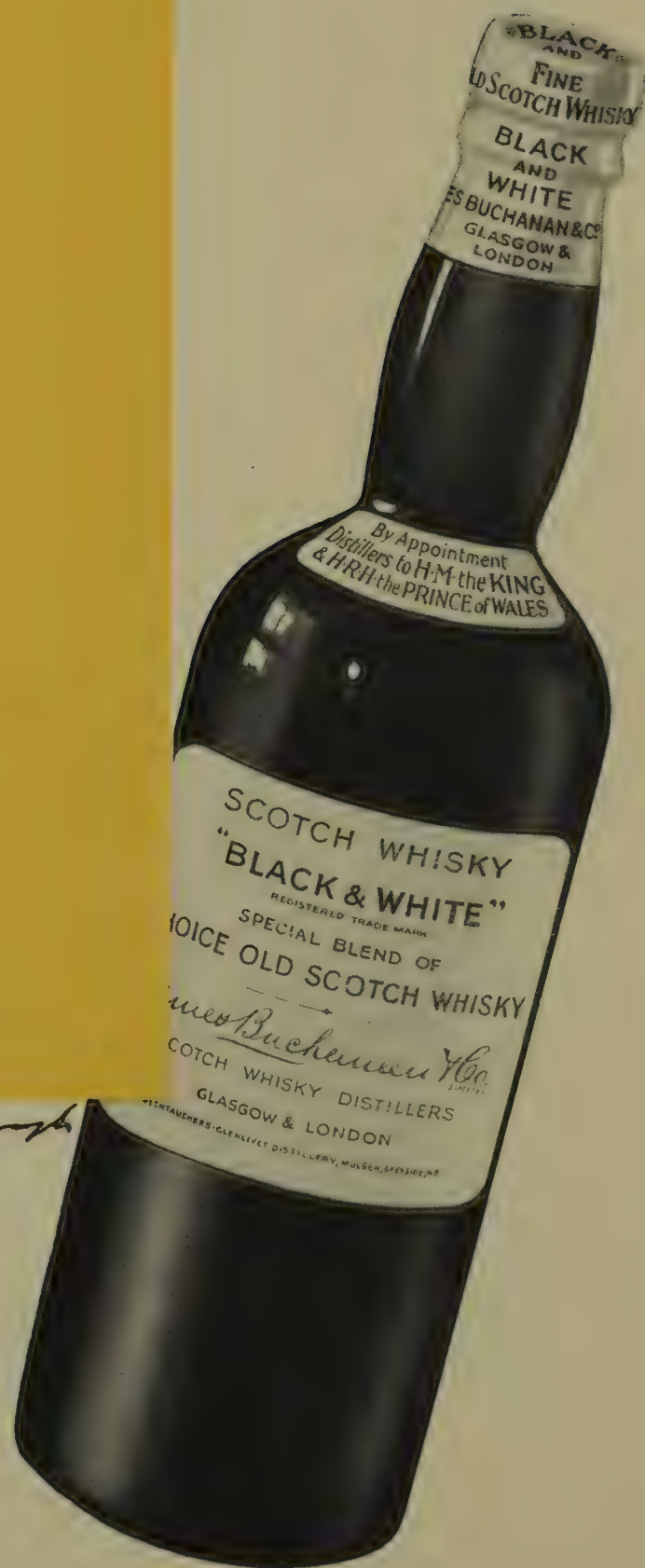


*Gordon*

## THE "ROCKETER" FELL!

Every CRACK SHOT enjoys  
the "odd spot"—provided it's

"BLACK & WHITE"







## THE WORLD OF SCIENCE.



### MIGRATION.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AS October wears on, we grow more and more alert to welcome the first of our winter migrants—the redwing, fieldfare, hooded crow, short-eared owl, woodcock, and a host more. And their advent may well set us once more pondering as to the meaning

may, however—and this is important—be yet another factor, and that is temperature. The species just mentioned are natives of tropical countries, and physiologically are so delicately tempered or "adjusted" as to be unable to live outside the tropical zone.

Now, all the species which migrate are such as can find food throughout their range, as, for example, the swallow tribe, warblers, finches, and wading-birds. And all these, in the course of their migrations, spend some time within the Tropics, but always in the "winter season." They all, however, display a wider range of physiological adjustment than the highly-specialised types just mentioned, though even here there are limitations to that adjustment, and in these limitations we seem to find one of the main forces of migration.

Let us take some imaginary species—say some thrush-like bird, living in a sub-tropical zone. As its numbers increased, in the distant past, there being no

food barrier, it spread out from the common centre of dispersal in ever-expanding zones. And this because of the necessity of finding new breeding territory; for all birds seem to share the common habit of driving away their young as soon as they can fend for themselves. But for this habit, the competition for food between adult and offspring would speedily bring about famine. Each year, then, the periphery of the range must increase. This being so, in course of time that periphery will enter a zone with a marked seasonal range of temperature. The "winter" temperature will be outside the power of physiological adjustment, and the birds will be driven back on the ancestral territory. But, since this is not the breeding season, it will excite no antagonism among the resident species.

With the reawakening of the reproductive urge, these winter visitants will not remain to breed. Such as did so would rear no offspring. And this just precisely on account of this

"physiological diathesis," which has adjusted them to a lower summer temperature than that of the winter resort. We have actual evidence of this in the various species of our British birds. In spells of exceptionally hot weather, all our native species show very evident signs of great distress, as may be seen in the adult Norfolk plover and the young blackbirds shown in the adjoining photograph. A few such days they can stand, but not a whole season. And we find confirmation of this contention in our "winter visitants." The redwing and fieldfare, for example, bred in regions further north, have to come to us for the winter: they cannot stand the cold of their birthplace. With the return of spring, if migration was merely a matter of food, surely, having spent the winter with us in a land of plenty, they would remain to breed? But they do not, and if they did they would rear no offspring.

There is a further witness to the sweet reasonableness of this interpretation. Our native thrushes move south for the winter, and many, if not all, leave us—



1. A REDWING: A SPECIES OF WHICH LARGE NUMBERS COME TO US EVERY YEAR FOR THE WINTER AND LEAVE IN THE SPRING FOR REGIONS FARTHER NORTH, BECAUSE OUR SUMMER TEMPERATURE WOULD BE TOO HIGH ALIKE FOR PARENTS AND NESTLINGS.

of these annual visitations. This problem is as old as the hills—and it is still unsolved. The men of the Stone Age must have looked eagerly for the advent of the hordes of wild-fowl and other birds which the cold weather brought. Our forbears, from the days of the Saxons onwards, were no less stirred by the prospect of welcome table-meats, but they did not greatly concern themselves with the meaning and the causes of these periodic movements.

We find Gilbert White doing some hard thinking. He found it difficult to believe, even on the evidence of an "eye-witness," the story of a man digging in a sandpit who suddenly exposed a cavity packed with hibernating swallows; and of another who had seen them plunge into horse-ponds, to pass the winter in the mud at the bottom in a dreamless sleep! In spite of such "testimony," he could not suppress the surmise that they really fled overseas to some more congenial climate. And we now know that he was right. We, too, look eagerly for the return of the first swallow, swift, and cuckoo, and the first of our many warblers; and we note with regret their gradual exodus, beginning with the swift and cuckoo in August, and the swallows in October. The swift and the cuckoo seem to take their departure amid a season of plenty, but the swallow certainly remains with us till the very last. Not yet can we draw aside the veil and see starkly why they come and go.

All attempts so far made to explain the mystery of migration seem to have failed. Some years ago, greatly daring, I also ventured on one of these guesses at Truth. And I try to persuade myself that it has the merit of harmonising with the more obvious and verifiable phenomena of migration. To begin with, be it noted, migration is impossible to birds which have become specialised or adjusted to a restricted feeding area. Toucans and hornbills, for instance, being forest-dwellers, cannot migrate. If their numbers increase beyond the limits of their food supply, death by starvation is inevitable; thus is the population kept relatively fixed. And the number of individuals of any given species, under like conditions, is of necessity relatively small.

Seed- and insect-eaters, or carnivorous and piscivorous species, can, one might suppose, be regarded as potential migrants should the need arise to seek fresh pastures. But even here we find species which have become so adjusted to one particular kind of diet that they cannot survive outside its range. Such, for example, are the great shoe-billed stork, boat-billed heron, and hoatzin. There



2. YOUNG BLACKBIRDS DISTRESSED BY THE HEAT: AN INDICATION THAT THESE BIRDS WOULD BE UNABLE TO REAR THEIR OFFSPRING IN TROPICAL COUNTRIES.

In these migratory species the young, no less than the adults, are unable to bear abnormally hot days without distress. Such of our native birds as ventured to stay to breed in their winter quarters in Africa would inevitably fail to rear their offspring during the summer heat of that winter sanctuary.

as do our woodcock and many other species—returning in the spring to breed. It cannot be that these thrushes and woodcocks leave us because they could not find food, for other thrushes and woodcocks come to take their places, and thrive. Each spring the Greenland wheatear passes the whole length of the British Islands, halting to feed on its way to Greenland. Since our own wheatear, returning to us in the spring, finds congenial quarters, why could not the Greenland species? There is, indeed, a subtle, elusive something in this matter of "temperature" more than is indicated by the thermometer; and this "something" plays a most important directive part in migration.

We must regard the breeding-ground as the true "home" of any species. Hundreds of thousands of swallows leave South Africa every spring for their breeding-grounds in Europe. But for that "directive" temperature-factor, vast numbers might elect to stay, say, in Spain or France, leaving other areas depleted and causing famine in the overcrowded areas. Instead, the great host sorts itself out as it goes along, each bird to its appointed place. Our swallows, as we know, return not only to England or to the same county or village that they left last year, but to the same nest. We must suppose that parents and young arrive together, or approximately so. But the young will be driven away to find a new nesting site—and thus is the range of the species extended. "Tempering," or physiological adjustment, must go hand in hand with the extension of the range; not else could that range be extended. And the adjustment to conditions furthest north or furthest south makes competition with the occupants of the "interior lines" impossible: hence is the well-being of the race assured, and migration made inevitable.



3. A NORFOLK PLOVER INCUBATING WITH OPEN MOUTH, A SIGN OF DISTRESS ON AN UNUSUALLY HOT DAY: AN INDICATION OF THE EXTENT TO WHICH BIRDS ARE AFFECTED BY TEMPERATURE, A FACTOR WHICH, IT IS SUGGESTED, MAY LARGELY ACCOUNT FOR THE DEVELOPMENT OF SEASONAL MIGRATION.

In the article on this page, the writer points out that species of birds which migrate would, generally speaking, be unable to rear their offspring in their winter sanctuaries, since the birds are not adjusted to the temperatures which prevail in these sanctuaries in summer. Even in their breeding-quarters in England, terns on the open beach and gulls on the nest on cliffs facing the sea have been found equally ill at ease when exposed to the blazing sun of exceptionally hot days.



## THE ART TREASURES EXHIBITION—FOR CONNOISSEUR,

The Antiques here illustrated will be among the many Fine Objects Shown at the Art Treasures Exhibition, which will be (See "A Page for Collectors" 1946).



A HENRY VII. HOUR-GLASS STANDING SALT. (LONDON; 1505.)

This silver-gilt standing salt of hourglass form and of hexagonal plan is the only example on which the date letter for 1505 has been found, and it has only recently been recorded. It is 4½ inches high.



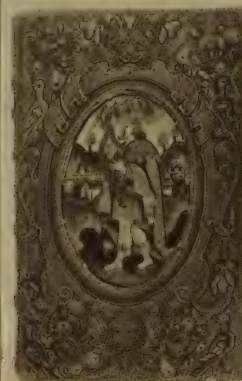
A PARCEL-GILT TAZZA (DÜRICH; LATE SIXTEENTH CENTURY), THE TOP OF CISELE WITH ROACH-HUNTING AND FISHING SCENES. The stem is adorned with female busts, scrolls, etc., and a band of *cisele* hunting scenes, in keeping with the top decoration, is round the foot. It is 6½ inches in diameter. It came from the Pringsheim Collection.



A SILVER-GILT TANKARD AND COVER. (GERMAN; C. 1533)—DUE TO THE FINEST SPECIMENS KNOWN. This super-excellent piece is chased with circular medallions of the seven Virtues and one classical head. There are bands of fine tool chasing on matted ground above and below. The cover is similarly chased, and has a plain circular knob. There can be few, if any, kindred tankards that surpass it. Inside the cover is a medallion. The piece is dated 1533. It is 4½ inches high.

## FOR COLLECTOR, AND FOR STUDENT OF ANTIQUES.

held in Christie's Great Rooms from October 12 until November 5, under the Auspices of the British Antique Dealers' Association, and also Pages 533 and 534.)



ARCHBISHOP LAUD'S PRAYER BOOK AND TESTAMENT. Believed traditionally to have belonged to Laud. Bound in needwork; the front and back covers with medallions of King David in satin stit. All the decoration is in brilliant colours.

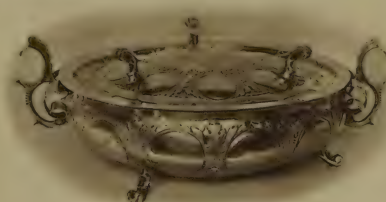
A LIMOGES CHASSE IN GILT BRONZE, WITH CHAMPELÈVE ENAMELS. French: first half of thirteenth century. 2½ inches high.



A JAMES I. OAK BUFFET. (CIRCA 1615.) On carved hollow supports. The upper portion has a cupboard with carved sides. The upper rail has carved heads between which are bands of scroll foliate. In the centre is a drawer whose front is carved with foliated strapwork.



A SATINWOOD SIDE-TABLE FROM A SET PRESENTED BY NELSON TO LADY HAMILTON. (CIRCA 1795.) The official catalogue notes: "Very beautifully painted with festoons of flowers in colour, cupids, and medallions *en grisaille*, within a border of peacocks' feathers banded with rosewood. There are a pair at the one exhibited. The third is elliptically shaped, and decorated in a similar style. The set was presented by Lord Nelson to Lady Hamilton. Exhibited at the Victoria and Albert Museum, 1928. Illustrated in Siebel's "Emma Lady Hamilton" and Stokes's "Little Books About Old Furniture."



A CHARLES II. SWEETMEAT BOWL AND COVER. (LONDON; 1679.) This rare specimen of its kind has two scroll handles. There are three scroll feet and, as can be seen, similar feet are on the cover. Bowl and cover are chased with foliate, surrounding plain medallions. It was formerly at Whitcombe Palace. Maker: A. R. (See Jackson's "English Goldsmiths and Their Marks.")



A SILVER-GILT PORTABLE ALTAR. (NORTH GERMAN; THIRTEENTH CENTURY.) Chased in the Romanesque style. A suspended stone slab encloses the relic. The embellishments include medallions of the four Evangelists. Length, 4½ inches. From the Collection of Richard von Schützler, Cologne.



A CHARLES I. OAK CREDENCE TABLE. (CIRCA 1645.) This has a flap which folds back to form an octagonal table. Between the simple pillar legs is a carved and arched frieze. In the photograph, a bust of Shakespeare in carved oak is seen standing upon it. Perhaps it may be added that a credence table is for eucharistic elements before consecration.



A CARVED OAK ARM-CHAIR, WITH MAN-CAPTURING ARMS. (CIRCA 1500.) In the arms are concealed two curved iron bars which, actuated by a lever in the seat, come forward and embrace the legs of anyone sitting in the chair. In the photograph, these bars are seen in their man-capturing position.



THE "ESTERHAZY" CHALICE. (HUNGARIAN; FIFTEENTH CENTURY.) This is silver-gilt and enamel. "On a scroll red, pierced and enamelled red and green on a white ground; hexagonal stem with knob, set with six pearls, etc.; the base of the cup *en sautoir*." Height, 10½ inches. From the Esterhazy Collection.



A GEORGE II. MAHOGANY SIDE-TABLE. (CIRCA 1745.) This distinctly ornate side-table is very finely carved with four female heads on boldly formed scroll legs with four supports encased with flowers. The three heads flowing scroll and pierced foliated shell.



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ONE OF A PAIR OF GEORGE II. MAHOGANY ARM-CHAIRS. (CIRCA 1735.) The arms terminate in carved lion's heads, and the boldly fashioned backs are of finely-figured wood. The legs are cabriole, carved with shells and claw-and-ball feet. Formerly in the collection of the Earl of Morton.



A GOLD ENAMELLED JEWEL, WITH A STANDING FIGURE OF DIANA AND A HOUND. (ITALIAN; SIXTEENTH CENTURY.)

(LEFT) A CHIFFENDALE COMBINED BOOK AND WRITING TABLE (CIRCA 1760); WITH PULL-OUT WRITING SLIDE AND WITH LIFT-UP FLAP TO FORM A CENTRAL TABLE.



A GEORGE I. GILT CRESS SETTEE (CIRCA 1715)—FORMERLY AT STOWE. This is part of a gilt cress suite which comprises two settees and six chairs. The backs are decorated with an elaborate and very beautifully executed design of shells and strapwork. The carved seat-frames rest on cabriole legs with lion heads and paw feet. All were in the Duke of Buckingham's Collection.

A CHARLES II. CREAM LACQUER CABINET. (CIRCA 1680.)

This cabinet is decorated within and without with many figures and baskets of flowers in the Chinese taste, in brilliant colours on sale primrose. The hinges and lock plates are pierced and engraved in great detail. The stand is silvered, pierced and carved with cupids and foliage. The piece was shown at the Charles II. Exhibition this year.

A GEORGE I. ARM-CHAIR WITH THE ORIGINAL PETIT-POINT NEEDLEWORK. (CIRCA 1745.)

The hooded back, arms, seat-frame, and legs are of bench-carved with egg and oval moulding and foliage. The very interesting upholstery is the original petit-point needlework, which represents Vulcan at work at his forge.



# BOOKS OF THE DAY.

It seems peculiar that politics should not be an organised profession, like medicine or the law, and that aspirants for Parliamentary honours should not go through a regular course of training and qualification. As things are, apparently, the work of legislation is largely left to amateurs, who may or may not be properly qualified. If they are, it is the result of their own voluntary efforts and not of any systematic instruction. In a country with world-wide interests such as our own, one of the most important items in a political curriculum would be a certain amount of travel. One could not, of course, expect every prospective M.P. to be a complete globe-trotter, or even to do the grand tour of the British Empire, but the travel courses might be so arranged that any House of Commons would contain one or two experts on each of the Dominions and Colonies, and the principal foreign countries.

Conscientious politicians themselves feel the need of some such preparation for their responsible and complicated labours, and those who can afford it, or are enterprising enough to make their own opportunities, often go to great trouble and expense to acquire the knowledge that was omitted from their education. A praiseworthy example of such self-training is the author of "ENGLAND'S FRENCH DOMINION?" By William Teeling. With Frontispiece Portrait (Hutchinson; 7s. 6d.). His publisher provides the necessary personal introduction. Mr. Teeling, we learn, is a young and enthusiastic Conservative who contested a London Dock seat in the 1929 General Election. "Beginning to feel qualms about his lack of personal knowledge of any part of the Empire, and also about actively encouraging migration to Canada, he, in 1930, gave up nursing a constituency and set out to spend a year crossing and re-crossing Canada; studying her problems at first hand."

It is a good many years ago since Mr. Kipling propounded a question to this effect—

What do they know of England,  
Who only England know?

Nowadays, of course, we do not exactly regard the Empire merely as part of England. The children of the Motherland have cast off the maternal apron-strings and are definitely grown up. It is none the less desirable, however, that the two generations should keep in touch. Mr. Teeling's book marks a new milestone in this direction. The results of his enquiries and observations will be extremely interesting to statesmen (especially those who took part in the Ottawa Conference), as well as to all students of political affairs, and to the general reader interested in the Empire's future. He writes as "an Irish Southern Loyalist" and a Roman Catholic. As Chairman of the Catholic Society, formed to assist emigrants proceeding to Canada and Australia, he received facilities for his own journey from the Overseas Settlement Board. The immediate cause of his decision to undertake the trip was a speech about Canada by Lord Beaverbrook.

Mr. Teeling describes vividly what he saw, and expresses his conclusions with a candour that is occasionally provocative. He gives character-sketches of the Canadian statesmen whom he met, including Mr. Bennett and Mr. Mackenzie King, and explains their political aims, while citing Canadian opinion regarding prominent British statesmen. He discusses various elements in Canadian patriotism; Canadian feeling towards the Empire and towards the United States; and the menace of Central European settlements in the Prairie Provinces—alien groups, "working for themselves alone and not for the country," and holding peculiar religious views. Among them are Mormons, Mennonites, Hutterites, and the Doukhobors, some of whose curious "nude parades" the author witnessed. Referring to Winnipeg and Edmonton, he writes: "Reading the newspapers, observing the number of murders, assaults and other crimes, and then noting the Slavonic names of the convicted criminals, was further proof that the Balkanization

of the West is fast ceasing to be a rhetorical exaggeration and is becoming an alarming fact." It is disturbing also to find an allegation of "graft" in Canadian politics. "Canadians," says Mr. Teeling, "admit its existence only too freely, though always adding that it is not as bad as in the United States. That is probably true, as in the United States political and other graft is appalling, but in Canada it is getting daily more serious."

While Mr. Teeling's book forms a rapid survey of the Canadian scene as a whole, including visits to ranches and lumber-camps, besides the principal cities, his main contentions—that give the book its title—are concerned with the larger question of Canada's political future. A few scattered passages will indicate his point of view:

"In Quebec and wherever French-Canadian influence is to be found, there is an intense Canadian feeling, but that feeling is entirely French. . . They know that to be an independent nation would not help them much; they might be swamped by other Canadians; they might be absorbed in the United States. Under England they are perfectly happy, and under England they intend to remain. Their affection for modern irreligious France is nil; they are of the *ancien régime*. . . On the other hand, we have Ontario, intensely distrustful of the French-Canadian and frightened of his growth. . . The majority of people of British

Lieutenant Lindsay's book was evidently completed before Mr. H. G. Watkins met with his fatal accident this year, as the author's prefatory note is dated last May, although, for some reason, the book was not published till Sept. 20. Consequently, the reader must not look to find here any obituary tribute to the young explorer whose career has been so unhappily cut short. Naturally, however, he figures very prominently in these pages, which reveal what manner of man he was and how well he performed his task of leadership. After explaining the object of the expedition, which was to make a meteorological and geographical survey of Central Greenland, the least-known part of the proposed air-route, the author gives a character sketch of its youthful chief.

From the point of view of our inquiring politician training himself, like Mr. Teeling, in questions of international controversy, Greenland again is not without significance. Having recently reviewed here a book that stated the Norwegian case as opposed to the Danish claims, I feel it only fair to mention what Lieutenant Lindsay has to say on the opposite side. "The suzerainty of Denmark over Greenland," we read, "was never disputed until quite recently, when Norway dug up the mouldy corpse of Eric the Red and on it based a claim for part of the country. Greenland is controlled as a Crown monopoly through an organisation in Copenhagen which is known as Gronlands Styrelse. . . No business men and no tourists are tolerated, nor are ships allowed to call at the ports, except in cases of emergency or for brief and severely restricted visits with a particular object satisfactory to the Government. Scientists and genuine explorers are welcomed, and supported with astonishing warmth at every point."

Yet another volume to be commended to politicians in search of useful knowledge emanates not from the Arctic but from Asia—namely, "THE CASTE SYSTEM OF NORTHERN INDIA." With special reference to the United Provinces of Agra and Oudh. By E. A. H. Blunt, C.I.E., O.B.E. Indian Civil Service (Oxford University Press and Humphrey Milford; 15s.). The author was Superintendent of the 1911 Census in the United Provinces, and in 1930 was Chairman of the United Provinces Banking Enquiry Committee. His book is the result of many years' researches, interrupted by the war, but subsequently brought up to date and embodying new material. Hitherto, he believes, no book has given a full and connected account of caste as a system, and his object has been to supply that want. His work should be of great value to all concerned with the present problems of India, and, among other things, it throws light on questions discussed of late concerning "the depressed classes" and the "Untouchables."

The author's general conclusions are manifestly shrewd and far-sighted. The following extract (considerably abridged) contains, I think, the gist of his argument. "There are critics," he writes, "Indian as well as foreign, who regard caste as the root of Hindu evils, an antiquated system fit only for the rubbish-heap of worn-out superstitions. . . and at first sight it would seem that the critics are right; for caste embodies a principle of separation; nationality, a principle of consolidation. History suggests another point of view. . . Through the diversity of Hindu society there has always run a thread of unity; there has always been one bond to keep its many component parts together. This bond was the Brahman hegemony. . . It seems probable that in the course of time the nation will swallow up the caste. . . One thing, however, is certain—that any attempt to hasten the processes of evolution would be fraught with danger. . . What is required is a pruning-knife, not an axe."

Perhaps the budding M.P., seeking to know how the world wags, might do worse than to take a course of book-reviewing.

C. E. B.



AT THE ART TREASURES EXHIBITION: "ARISTOTLE WITH HIS HAND ON A BUST OF HOMER"; BY REMBRANDT VAN RHYN.

In this magnificent picture, perhaps Rembrandt's masterpiece, Aristotle gazes thoughtfully at the bust of Homer. Over his black coat is a white cloak of thin material with loose sleeves; it is half-open. From the right shoulder to the left side hangs a gold chain of several strands with a medal.

Reproduced by Courtesy of Sir Joseph Duveen, Bt.

descent in Ontario and in every part of Canada are loyal to the core and love England and things English dearly, but they are not to-day the rulers of Canada. The rulers of Canada are the big business magnates of Ontario and elsewhere, many deeply and financially involved with America." Finally, looking forward, the author suggests: "One of two things must happen—Canada, through the inevitable increase of the French, having families twice and three times the size of the other races—must become French-Canadian in numbers and outlook, or else, through increased European immigration, become like the United States—Balkanized—the prey of racketeers. . . To-day, the first eventuality is the most likely—Canada will be England's French Dominion and the steady influence on the American Continent."

One of the most attractive personal chronicles of Arctic exploration that I have come across for a long time is "THOSE GREENLAND DAYS." By Martin Lindsay, Royal Scots Fusiliers. With Illustrations and Maps (Blackwood; 15s.). This is a book for the general reader, a story of arduous adventure and day by day experiences rather than a scientific record. Moreover, the charm of the narrative is enhanced by the very numerous and excellent photographs, which illustrate alike the nature of the icy landscape and its Eskimo inhabitants, the personalities of the explorers, and dramatic incidents in the course of their work. The adventures described are those of the British Arctic Air-Route Expedition last year, culminating in the rescue of Mr. Augustine Courtauld. The author himself was one of the surveyors of the party.



AT THE ART TREASURES EXHIBITION: "PORTRAIT OF A TURK"; BY REMBRANDT VAN RHYN.

The Turk is wearing a large multi-coloured turban, the coloured silk folds of which immediately above the forehead being particularly beautiful. His robe is of dark crimson velvet, fastened with a cummerbund.

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# SUN HEALTH TOURS

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Send for the free programme, "Sun Health Tours, Series B."





## A PAGE FOR COLLECTORS.

THE ART TREASURES EXHIBITION. (See Illustrations on Pages 533, 534, 542, 543.)

By FRANK DAVIS.

but it seems worth affirming that its importance lies in its intrinsic quality and rarity, rather than in the accidental circumstance of a royal visit. (It is odd how the slightest connection with poor Gloriana, a Queen at once so intelligent and so pathetic, can make the most unlikely people enthusiastic over almost any piece of Tudor craftsmanship.) What is equally remarkable about this and the other examples of needlework found in the boxes at Kimberley is their wonderful state of preservation—practically untouched by moth. (The seat and canopy and

neurotic and bigoted Archbishop appears to be as well documented as these things can be.

The furniture provides an excellent *résumé* of the main tendencies in design from the sixteenth century to about 1800, and among various elaborate pieces exhibiting English and French workmanship at their best are a few country-made farmhouse examples by way of effective contrast.

The extreme elegance of the Adam tradition is

very happily illustrated by an oval overmantel mirror, surrounded by scrolls and crowned by a vase of flowers—a bald description which fails to explain the beautiful proportions of this unusual piece. There are some fine gesso tables and mirrors, and many walnut examples of the highest quality. Among the walnut pieces are two or three French Renaissance chests. The lacquer exhibits include several seventeenth-century cabinets on the usual elaborate English stands, notably a scarlet lacquer cabinet on a Charles II. stand, with six legs connected by a double X-stretcher, and a William and Mary cabinet in black and gold on a carved silvered stand; these are in the grand manner. A later cabinet of about the middle of the eighteenth century illustrates a simpler mode; it is decorated by landscapes and, on the doors, two medallions of flowers in vases, and rests upon a comparatively plain black and gold stand, in marked contrast to the almost riotous elaboration of the earlier examples.

The stray visitor, unaccustomed to the quiet back rooms of the leading London silversmiths, will be justifiably impressed by the display of old silver and jewellery, both English and foreign. It was Blücher (was it not?) who, on first seeing London, exclaimed, "What a city to loot!"—and that was before the days of art exhibitions of this character. A Henry VII. silver-gilt standing salt, dated 1505, of hour-glass form, is the sort of thing one might expect to find at Oxford, but hardly in the ordinary run of commerce—only eight others, I am informed, are known. Only one degree less extraordinary is a whole series of Elizabethan standing cups and jugs, a Mary Tudor tigerware jug, and a Mary Tudor standing cup and cover surmounted by a

female figure. The domestic silverware of the seventeenth and eighteenth centuries is, naturally, on view at its very finest, including the two little perfectly plain trencher salts, dated 1670, which were recently illustrated on this page—two pieces whose price and charm are in inverse proportion to their elaboration. There are nearly 200 pieces of Old English silver, and 40 of Continental—a dazzling and imposing array which in itself would demand half-a-dozen articles of this length.

THE Art Treasures Exhibition, in Christie's Great Rooms in King Street, St. James's, is a show, opening on Oct. 12, at which some of the choicest items of the stock held by dealers who are members of the British Antique Dealers' Association can be inspected under one roof. The profits derived from the charge for admission will be divided between the National Art-Collections Fund, the Artists' General Benevolent Institution, and the Benevolent Fund of the Association. All the exhibits are for sale. They range from works of art of the highest importance to the comparatively ordinary, and, to quote the preface to the catalogue, "the greatest care has been taken to ensure that all the objects shown are authentic in every particular, and that the descriptions appearing in the catalogue are entirely reliable." A similar exhibition was held with great success at the Grafton Galleries four years ago; on that occasion only one item was suspect, a really remarkable record in so varied and numerous a collection, and there is reason to believe that this time not even one doubtful piece has crept into the fold.

There are one thousand three hundred and eighty items in the catalogue, belonging to owners who are scattered over London and the country, so that no apology is required if a preliminary note, written before the exhibits are gathered in one place, seems a trifle inadequate; with the best will in the world it is impossible to run about and see everything at short notice. Many, however, of the more important objects have been seen by me at some time or another; others are known by photographs, and a few have in the recent past illustrated articles on this page. What follows, therefore, is rather more objective than if I was depending upon the services of a kindly Press agent; at the same time, space only allows for a very cursory review of this remarkable collection.

I imagine the most imposing exhibit will be the extraordinary sixteenth-century embroidered seat and canopy in red velvet, which, together with much other contemporary needlework of great interest, was recently found among the possessions of the late Earl of Kimberley, wrapped up in copies of the *Morning Post* of 1839. For the general benefit it is no doubt necessary to emphasise the point that this was used by Queen Elizabeth, who visited Sir Roger Wodehouse at Blickling in 1578; but, in sober truth, this remarkable survival of Tudor magnificence is well worthy of close attention on its merits alone. That the Queen was conducted to it with appropriate ceremony I can well believe,



A FINE EXAMPLE OF THE WORK OF THE FLEMISH SCHOOL IN THE ART TREASURES EXHIBITION: "THE HOLY FAMILY"; BY JOOS VAN CLEVE (C. 1490—1540).

In this picture, the Madonna is seen in green and red robes with a veil over her head, seated before a table, holding the Infant Saviour, who plays with a rosary round His neck. St. Joseph, wearing a hat of plaited straw, is reading a roll of manuscript. On the table are a cut orange, a knife, a glass, and a napkin. Through a window is a distant view over a river with hills beyond. The picture, it may be noted, was exhibited at the Burlington Fine Arts Club, in 1921-22, and is from the collection of Sir George Lindsay Holford. It measures 28½ inches by 21½.

Photograph reproduced by Courtesy of Mr. Frank T. Sabin, 172, New Bond Street.

other needlework are illustrated in colours in this issue.)

A later and most attractive—indeed, exquisite—object is a prayer-book and Testament traditionally associated with Archbishop Laud, and bound in satin and tent-stitch needlework. The condition is very good, the colouring brilliant, and I very much doubt whether another similar English binding of equal quality is to be found in any public or private collection. The tradition associating it with the





# Art Treasures Exhibition . . . 1932

*held under the auspices of*

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## AT THE ART TREASURES EXHIBITION.

(See also "A Page for Collectors.")

The Pictures. It would give a totally false impression to say that the pictures in the Art Treasures Exhibition, at Christie's, have been added as an afterthought; it would, however, be incorrect to pretend that the show is intended primarily as a



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AT THE ART TREASURES EXHIBITION: AN EXCEPTIONALLY FINE CHIPPENDALE SETTEE.

Photograph by Courtesy of Messrs. Rice and Christy, Ltd., 93, Wigmore Street.

picture show. Its main interest is that of the majority of the members of the Antique Dealers' Association; nevertheless those picture-dealers who do happen to be members have provided some notable paintings which in themselves more than justify a visit. For some inscrutable reason the single-minded collector of pictures is often blind to other works of art, and *vice versa*; in this case he will be able to find no excuse for not spending the half-a-crown entrance fee. One or two pictures, notably the splendid Rembrandt, "Aristotle Contemplating the Bust of Homer," and the same painter's "Portrait of a Turk," are famous and require neither comment nor praise; and the same applies to the portrait of James Christie by Gainsborough, which now returns temporarily to the rooms of the firm he founded. A beautiful Joos Van Cleve, "The Holy Family," was last seen at



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Christie's during the sale of the Holford Collection. A full-length Raeburn of General Hay MacDowell exhibits that painter's mastery of masculine portraiture in a way that defies analysis; it is no doubt a heretical opinion, but I prefer this immensely vigorous canvas to the more famous "The McNab," which one can see any day at the Dewar offices in the Haymarket. There is an excellent woman's portrait by the Dutchman Pickenoy, an artist who was so impressively represented at the Dutch Exhibition at Burlington House; and a landscape by Ruysdael (Salomon, not the more romantic and sombre Jakob) which, with its boats and figures and mellow golden atmosphere, is a gem of its kind. Thomas Patch, more generally known for his amusing caricature conversation pieces, is here to be seen in a "straight" view of Florence; Batoni shows, in a portrait of Sir Edward Dering, what a good portrait-painter he could be when given a free hand and a sympathetic subject; and our own George Morland is represented by a signed and dated picture of the interior of a stable: Morland was not a Fragonard, but how near in spirit to the great Frenchman he seems in such an example as this! There are several early Italian paintings of more than ordinary interest, notably two of a set of six cassone panels by Michaele da Verona illustrating the story of Meleager.



**Medieval and Renaissance Objects.**  
There are 40 exhibits included under this very wide description, and of these a very small Limoges chässe,  
*[Continued overleaf.]*

AT THE ART TREASURES EXHIBITION: A WILLIAM AND MARY WING WALNUT CHAIR; COVERED IN CONTEMPORARY NEEDLEWORK IN BRILLIANT COLOURS, DEPICTING DAVID BEFORE SAUL, AND STILL IN PERFECT CONDITION. (HEIGHT, 4 FT. 3 IN.)  
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stock are being shown at the Art Treasures Exhibition.

in gilt bronze, covered with champlevé enamel (early thirteenth century), is remarkable as much for its small size—only 3½ in. in height—as for its subject matter, for, among other figures and symbols, it represents St. Francis of Assisi. St. Francis was canonised in 1228, and representations of him at this early date are very rare. A French bust in stone of the Virgin (of about 1400) exhibits that half-human, half-divine, dreamy intensity of feeling which religious sculpture has never quite recaptured since. Indeed, for a parallel, one has to cross half the world to India and China, and go back several centuries, if one wants to find a not dissimilar treatment of the human spirit in stone.

**Jewels.** Not many women, and by no means every man, will be able to resist the temptation to linger over the jewels, whether German or Italian gold enamelled fifteenth and sixteenth-century ornaments, or the less rich but astonishingly beautiful later English and French work.

A description of one garniture (South German of about 1600) will perhaps give some notion of the richness of this section. "Pierced and chased motifs richly enamelled and profusely jewelled with pearls and diamonds, consisting of a chain, with pendent jewel, containing a cameo portrait of a bearded man; two large pendants and two hat ornaments. The chain and pendent are enamelled on the reverse with scrolls in black enamel." One of the items is a suite of emerald and diamond festoon necklace and pair of drop earrings given by Napoleon in 1802



AT THE ART TREASURES EXHIBITION: A VERY FINE  
GEORGE I. WALNUT ARM-CHAIR DATING FROM ABOUT 1725.

Photograph by Courtesy of Messrs. Owen Evan-Thomas, Ltd., 20, DOWRY ST.

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to Hortense, daughter of Josephine — Hortense, who was at the same time his step-daughter and sister-in-law, as she married Louis Bonaparte.

#### Chinese Porcelain.

It is evident that the selection committee have decided that the earliest works of the Chinese potter are to be absent from an exhibition designed for a very wide public; fanatics like myself will regret this, because fanatics are constitutional grumblers — we would also like more early bronzes, and some sculpture, of which I can find no trace in the catalogue. This is an impudent request, for what does appear, commencing with the Sung Dynasty (A.D. 960-1279), is of the finest and most decorative. A seated Kwan-Yin in *blanc de Chine* is a notable example of about 1700, and the range of blue and white, famille verte, and the rest is, in the best sense of the word, distinguished.

#### Glass. English and Irish glass

occupies one show-case, and several magnificent chandeliers hang from the ceiling. The beauty of cut glass of the last years of the eighteenth century is wonderfully illustrated by a pair of urn-shaped confitures and covers of about 1790, and there are a number of rare engraved glasses, one with an equestrian portrait of William III., and inscribed to "Y Glorious and Imortal Memory of King William."

Tapestries, coins and medals, an Assyrian bas-relief, English porcelain and pottery, some wonderful Sèvres, clocks, miniatures, snuff-boxes, watches, and a host of other things complete a show of quite extraordinary range and quality — an impressive display both of the resources and the taste of the exhibitors.



AT THE ART TREASURES EXHIBITION: A FINELY CHASED AND ENGRAVED SILVER-GILT MOUNTED TIGERWARE JUG; MADE IN LONDON UNDER ELIZABETH.

This jug was made in 1559. An interesting point about it is the way that the hinge is built up in silver so as to clear the body of the jug. Doubtless, old stoneware jugs of this type were used for wine.

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## NEW LIGHT ON THE ANCIENT SUMERIAN CIVILISATION.

(Continued from Page 526.)

the goat and a pile of loaves on the man's head), while in the uppermost frieze a feast is in progress, the harp is played, and a lady-in-waiting provides the queen with drink, and with fresh air by means of a palm-leaf fan. It is extremely interesting that our plaque gives us the heads of the animals drawing the chariot, which were broken off in Mr. Woolley's fragment, for there can now be no doubt that these are horses, or otherwise mules, which, after all, presupposes the presence of the horse. And this puts back the appearance of the horse in Mesopotamia about a thousand years before it is generally supposed to have appeared. That circumstance, and the somewhat unfortunate way in which the fetlocks are rendered, and finally the fringed ornament round the neck and the absence of the heads, had all conspired to produce more or less fantastic explanations of the Ur plaque.

Fig. 11 shows a similar plaque of a much more primitive type, of which Mr. Delougaz found only a fragment; it showed, apparently, a feast in both the upper and lower frieze, and the servant in the middle bringing in, with his pile of loaves, a real Tigris salmon. Finally it remains to mention another unique find. Fig. 8 shows three statues as they were discovered by Dr. Preusser, evidently hidden in a hurry when the temple was in danger of being captured; they were bundled together and buried underground. The big statue is over 20 inches high. Figs. 7 and 9 show it after it had been cleaned in the laboratory of the Baghdad Museum. It is evidently a piece of temple furniture; the curious support fixed to its head could hold a bowl of incense or other offerings put in front of the image of the deity, and this explains the nudity which we know was prescribed for priests approaching the god. Unique, however, are the long curly locks which hang down each side of his face and also the long beard, while the rest of the head is shaven. For Sumerian priests, as far as we know, always shaved as regards the face, head, and body. Here, again, we touch on a problem which we hope may be solved by our future work, and which hangs together with the northerly position of our site. The two smaller statues, now in Chicago,

show figures in the same attitude, with a beard, but with long hair covering the head completely. Professor Cecil H. Desch, of the National Physical Laboratories, Teddington, who has undertaken for some years the analyses of ancient metal for the Sumer Committee of the British Association for the Advancement of Science, finds that our statues are 99 per cent. copper, with 0.63 per cent. tin, the latter being no doubt a natural impurity, but which just enabled the figures to give a clean cast *à cire perdue*, an almost impossible feat with pure copper. There is no trace of nickel, which in the copper from Ur has been taken to indicate a South-Arabian source of the Sumerian metal. Here, again, the difference in location may explain much; for Khafaje, the Persian ores are more easy of access.

## THE PLAYHOUSES.

### "THE LEFT BANK," AT THE AMBASSADORS.

BY a coincidence, two plays on the same theme, and that a rare one for the stage, followed each other at adjoining theatres last week. In "The Left Bank" Mr. Elmer Rice satirises those Americans who lead a Bohemian life in Paris; and Mr. Rodney Ackland, a youthful Briton, does the same for those who live on hope, and sit on cushions, in Chelsea. Mr. Elmer Rice's leading character is one of those stolid Americans Mr. Sinclair Lewis has accustomed us to in his "Main Street" stories. With the soul of a commercial traveller, he has artistic ideals, which the living in the smelliest *quartier* of Paris appears to satisfy. His literary labours bring him in enough to enable his wife and self to live in squalid discomfort in an unsatisfactory hotel on the Boulevard Montparnasse. It is a defect of the play that a good deal of discussion rages round a young son whom we never see, who is being educated in England at one of those modern schools where repression is never cultivated. Into a communicating bed-room come another married couple, as ill-mated as the author and his wife. The newcomer is a dazzling blonde whose charm for men is that she is so "terrified" of them. In a cleverly written scene she and the author go off for a few days together, leaving the harmless, necessary husband of the one, and the middle-class-minded wife

of the other, together. On the stage, as in the novels of Meredith, the "inevitable" happens whenever a couple of the opposite sex are left together, and the play ends with these two returning to their native land, leaving the author disconsolately embracing the blonde vamp. It is a little unfortunate that the producer has given these essentially American characters an English accent, for as satire on our British "arty" types the play is not very effective. But if one visualises the spiritual home of the characters as "Main Street," the play seems satirically true to life, and undoubtedly very entertaining. Miss Mary Grew played the author's wife on a somewhat serious note; many of the author's lines, that she permitted to get by without a laugh, suggested that he intended it as a more comedic rôle than she saw it. But, apart from that, hers was a good performance. Mr. Vernon Kelso, Mr. Martin Walker, Mr. Hugh E. Wright, and Miss Sunday Wilshin also gave good performances.

### "STRANGE ORCHESTRA," AT THE ST. MARTIN'S.

Mr. Roland Ackland's play owes a deal to Tchekov. His characters are spineless creatures who lead an aimless existence on the border-line of poverty. Yet they are so real, and so excite our interest, that we feel we want to know what happens to them after the curtain has fallen. There is no plot, in the usual sense of the word. The landlady's daughter, rather abruptly, falls in love with a good-looking scamp; invites him, quite as abruptly, to sleep with her, and gives him her savings, with which he bolts. Then she goes blind, to discover that happiness is in ourselves. Another couple attempt to commit suicide, but only succeed in making themselves extremely sick with coal-gas poisoning. The central figure is an eccentric landlady, who proudly claims to be an ex-courtesan, and will not be called anything commoner! She spends her sleeping and waking hours on a lounge in the hall; so she can well claim to be the hub of her universe. Miss Laura Cowie displayed unsuspected comic gifts in this rôle. Miss Jean Forbes-Robertson gave a wistful performance as the daughter who went blind; Mr. Hugh Williams, who seems doomed to play the rôle of an elegant seducer, was admirable as Peter; and Mr. David Hutcheson gave a very amusing performance as a lodger.

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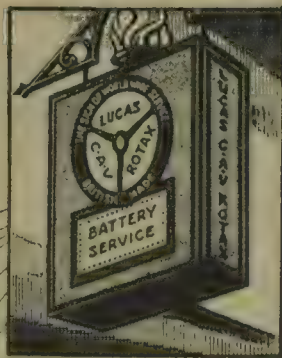
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## THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

AFTER listening to the woes of many trades in England, the latest official return of the sales of motor vehicles in Great Britain, issued by the Ministry of Transport, is pleasant reading, as it shows that car sales are only below those of 1931 by 3·6 per cent. over the period of ten months of the present motor year, which ended on Sept. 30. There are still two months' official figures to be published—August and September—but, as every motor dealer I have spoken to, trading in all parts of the Kingdom, declares that this August was the best that he had experienced and September was doing well, there is little chance of much alteration in the final result.

The actual figures are 124,634 cars which have been registered in Great Britain for the first time in the ten months ending July this year, as compared with 129,364 cars in the same period ending July 1931. So the motor trade has been fairly successful in persuading the public to purchase new cars in somewhat depressed times. Personally, I see every hope of next year beating this record, and showing an increase in place of a decrease in the sale of new cars. In fact, my advice to present-day owners is to sell their present cars as soon as they can and buy the new models to be shown at Olympia on Oct. 13 and following days, because the value of all used cars is likely to be much lower, due to the revolution of design in the present new chassis and coachwork. That fashion changes is an old story, but the cars which are coming into production will make all previous models (with few exceptions) appear very old-fashioned, and as much out of date as those cars not fitted with four-wheel brakes, as regards their second-hand value, compared

with those which have this control. Practically all the latest designs of chassis have some form of fool-proof easy-to-change gear-box, free-wheels, and automatic self-starter for the engine as soon as the ignition is switched on. Brakes also are better; non-shattering glass is fitted to all windows as well as front windscreens; rubber cushions carry the

### Improvements Still Wanted.

Added to these improvements are adjustable shock-absorbers, which are fitted to certain of the new cars, controlled by the driver without leaving the seat by merely turning a handle or knob on the dashboard. But, much improved as the 1933 cars are in various details, the suspension and springing have not yet reached the perfect state long hoped for by the passengers in motor carriages. Therefore it is probable that independent wheel-springs will be further developed in the future, as a means to lessen the road shocks felt by the occupants of automobiles. America is experimenting with extra large sectioned tyres—"dough-nut" tyres, as they term them—to help solve the problem of still easier and less uncomfortable jumpy riding over rough road surfaces.

Personally, I do not think this form of wheel-cover will meet the situation. When balloon tyres were introduced with very low-pressure inflation, women passengers complained that cars fitted with such soft covers were inclined to roll more than those running on harder and higher-inflated tyres. At the same time, until I have had at least twelve months' experience driving and sitting in cars equipped with large-sectioned "doughnut" tyres on the wheels, I am not prepared to advance any decided opinion or serious criticism one way or the other, for or against. This year the automobile engineer has spent most of his time in improving the transmission. And everybody who rides and drives in the 1933 cars

will agree that a great advance has been made in providing simpler and safer control. During the coming year I hope that the experimental shops of the various motor-vehicle factories will continue their investigations in regard to improving the suspension of the modern fast-travelling road carriage.



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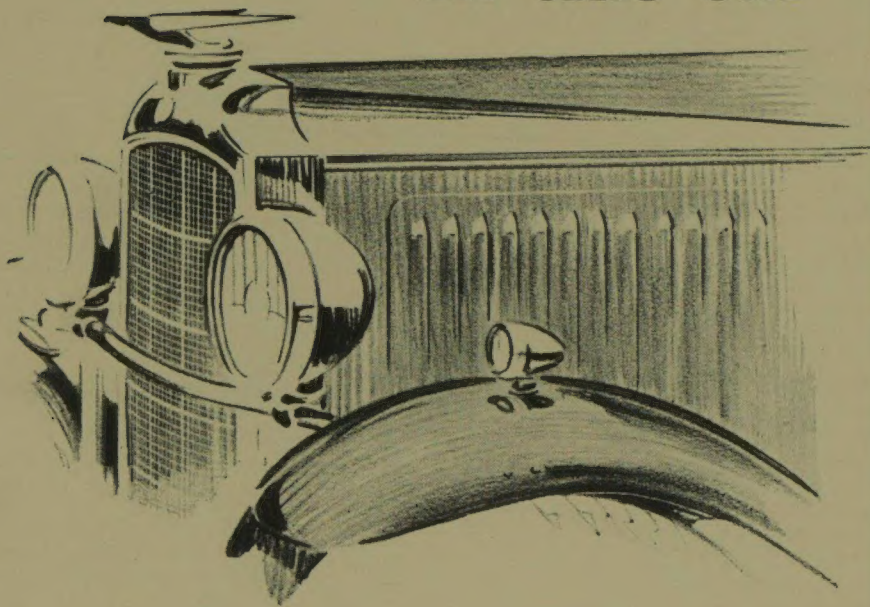
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## THE WORLD OF MUSIC.

### THE CLOSE OF THE PROMENADES.

THIS has been the last week of the "Proms." at the Queen's Hall, and Sir Henry Wood and his orchestra have a respite from their nightly activity for a while. It is only a partial relaxation, because the B.B.C. symphony concerts begin on Oct. 19, but the weekly symphony concerts are more of a pleasure than a strain, such as playing nightly a heavy programme involves. The constant crowded houses during the "Prom." season is a proof of the immense popularity of good music in London now, and it will be interesting to see what support is given to the innovation of winter Promenade concerts which the B.B.C. is inaugurating this year. These winter "Proms." will begin on Saturday, Dec. 31 (New Year's Eve), and will continue nightly for two weeks on exactly the same lines as the summer "Proms." It is an interesting experiment, and as there is very little good music to be heard usually at that time, it ought to be successful.

### A WAGNER CONCERT.

The last of the Wagner nights was devoted to "Tannhäuser" and "Rheingold." The "Paris" version of the overture was well played, and Mr. Thorpe Bates put a good deal of vitality into his singing in the first and last scenes of "Rheingold," in which he was ably assisted by Mahry Dawes, Irene Morden, and Valetta Jacopi. Personally, I always think the music given to the Rhine-maiden is one of the most attractive parts of the "Ring," and I am not sure that the Prelude to "Rheingold," which is a marvellous introduction to the whole of the "Ring," is not the finest conception in the entire work. Certainly that slow dawning of the E flat major chord never loses its thrill and its power of infinite suggestion, however often one hears it. Mr. Parry Jones made a noble effort with the narration "Tannhäuser's Pilgrimage," but this extraordinary piece of dramatic declamation does seem to need almost

superhuman powers of dramatic expression from a singer to produce its proper effect, since it is, in a way, pure effect, a piece of sheer virtuosity.

### AN EVENING OF SCHUMANN.

On the last Tuesday of the season, the first part of the programme was all Schumann, beginning with his fine "Manfred" overture. We could have dispersed with the "Träumerei" arranged for strings and horns by the Viennese conductor, Johann Herbeck. This is one of those stupid lapses into sentimentality to which the Germans are so liable—it is "Träumerei" become "Schwärmerei"—and the piece should be left in its original form for pianoforte, among the charming "Kinderscenen."

But this Schumann evening was one of the occasions when I find myself in total disagreement and even annoyed with the "reproducing" musicians concerned. I totally disagreed with Miss Myra Hess's conception—if one is right to call it a conception—of the Schumann pianoforte concerto. It seemed to me that Miss Myra Hess felt she could let herself go in playing this work in a way which she would not do in playing a Beethoven or a Mozart concerto. There is nothing to object to in this attitude. It is not necessary or suitable to approach every piece of music in the same spirit; from one point of view, Schumann is less exacting than either Mozart or Beethoven; but there are certain elements which need always to be observed—namely, a firm grasp of rhythm, a sense of intellectual control, and a technical discipline such, for example, as is involved in not playing one hand slightly after the other when they should both be absolutely together. To me, Miss Myra Hess's conception and execution were, on this occasion, "sloppy," whereas she may have intended to be spontaneous and romantic. It is, however, much harder to be truly spontaneous and romantic and at the same time musical than many musicians seem to think.

### THE DIFFICULTY OF SCHUMANN.

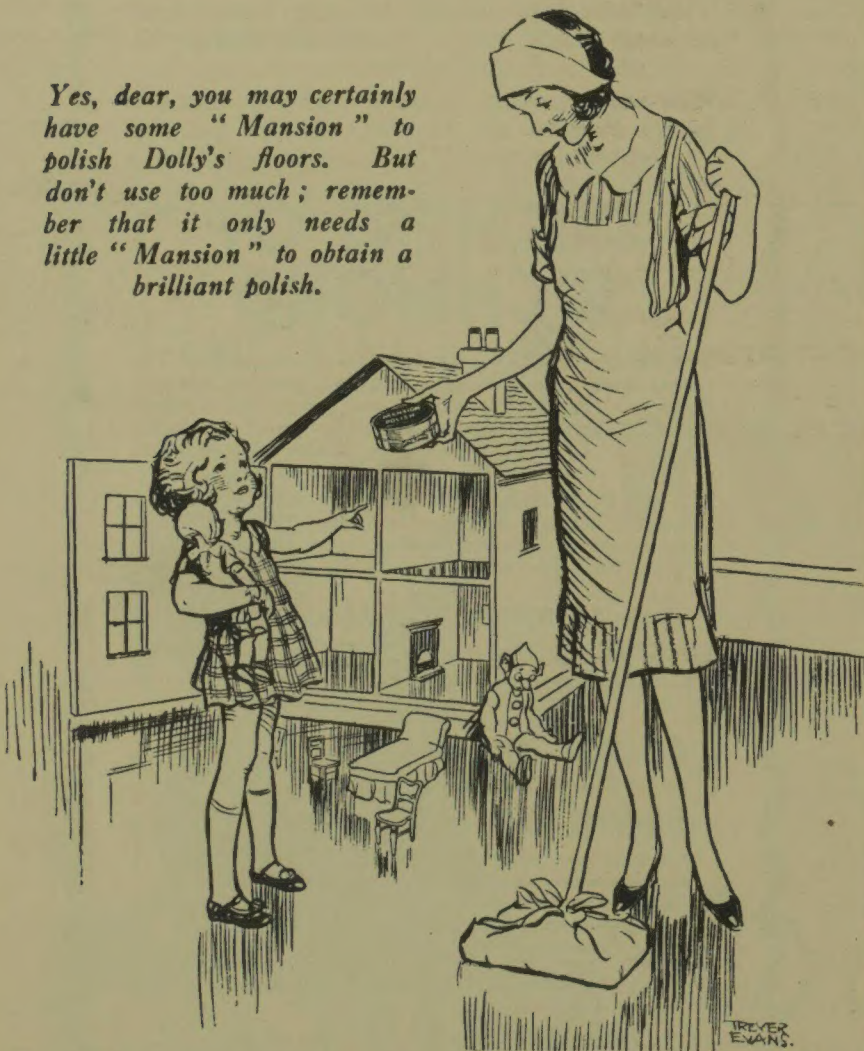
The symphony was No. 4 in D minor, which Sir Henry Wood conducted with scrupulous attention and

energy. Nevertheless, I did not think his performance satisfactory, for various reasons. It is a fact that one more rarely hears satisfactory performances of Schumann's symphonies than of Tchaikovsky's, Schubert's, Brahms's, or even Beethoven's. Why is this? I think it is because conductors are apt to treat his music too dramatically, and, as it were, with a broad sweeping brush, whereas, actually, Schumann abounds in delicate and subtle touches which must be felt sensitively and sensitively rendered. If we treat him like Beethoven, we only succeed in making him appear like a very minor Beethoven. More even than Brahms does he require a delicate lyrical treatment. Now this is exactly where Sir Henry Wood is least strong. He excels in breadth and vigour, and really needs a good wide brush and a full palette of glowing colour to be completely at his best. The third symphony of Brahms, on the last Thursday night, suited him better, and where driving force and exhilaration are required, one can look forward to getting them from Sir Henry. W. J. TURNER.

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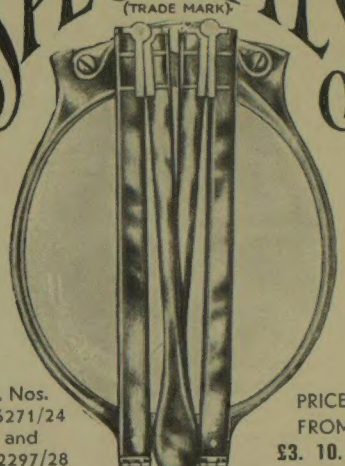
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